DOCUMENT RESUME

ED 274 598 SO 017 581

TITLE Art. Elementary Curriculum Guide 1985.
INSTITUTION Alberta Dept. of Education, Edmonton.
PUB DATE 85
NOTE 140p.; Prepared by the Elementary Art Ad Hoc Curriculum Committee. Portions printed on colored paper. Illustrations may not reproduce clearly.
PUB TYPE Guides - Classroom Use - Guides (For Teachers) (052)

EDRS PRICE MF01/PC06 Plus Postage.
DESCRIPTORS *Art Activities; *Art Education; *Art Expression; Curriculum Guides; Elementary Education; Foreign Countries; Grade 1; Grade 2; Grade 3; Grade 4

ABSTRACT

The elementary art program level 1 (grades 1 and 2), level 2 (grades 3 and 4), and level 3 (grades 5 and 6) is a unified, sequential course which focuses on 4 major concepts of visual learning. The concepts are: reflection--the response to visual forms in nature, designed objects and artworks; depiction--the development of imagery based on observation of the visual world; composition--the organization of images and their qualities in the creation of unified statements; and expression--the use of art materials as a vehicle or medium for saying something in a meaningful way. Because each content area emphasizes a different aspect of art learning, teachers can design an art lesson using any of the 4 content areas as a nucleus from which learning in the other 3 areas can evolve. It is necessary to see the relationships among the 4 content areas so each is appropriate for the students and their programs. The first section of the guide contains the scope and achievement charts for each objective and level. The second section of the guide contains concepts for the 3 levels in each content area. Each content area evolves from a simpler to more complex learning. Because of the structure of the guide, teachers need to refer to the preceding level's building blocks before beginning on a new level. (APG)

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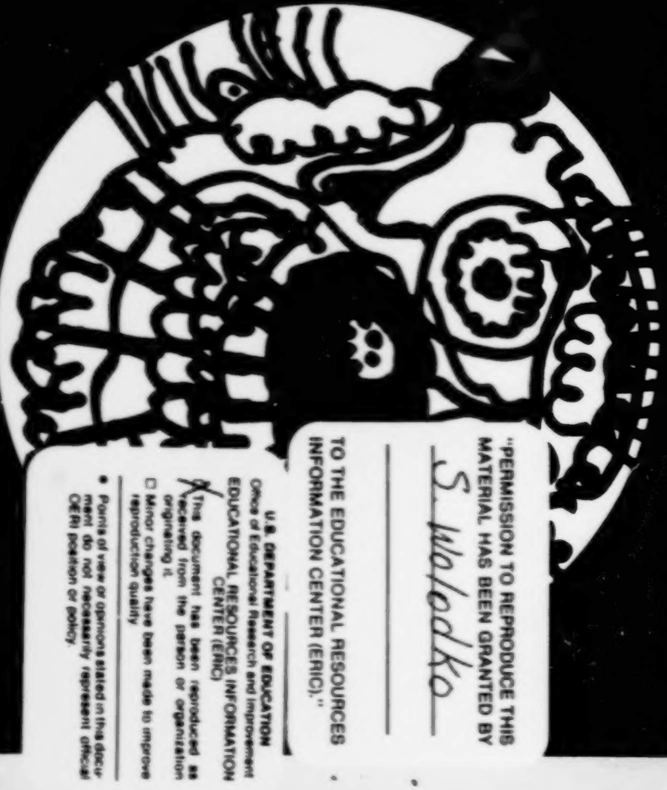
ELEMENTARY
Curriculum Guide 1985



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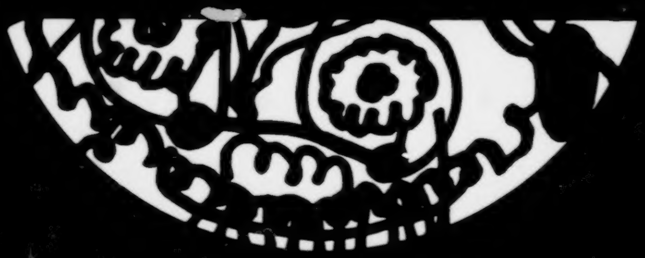

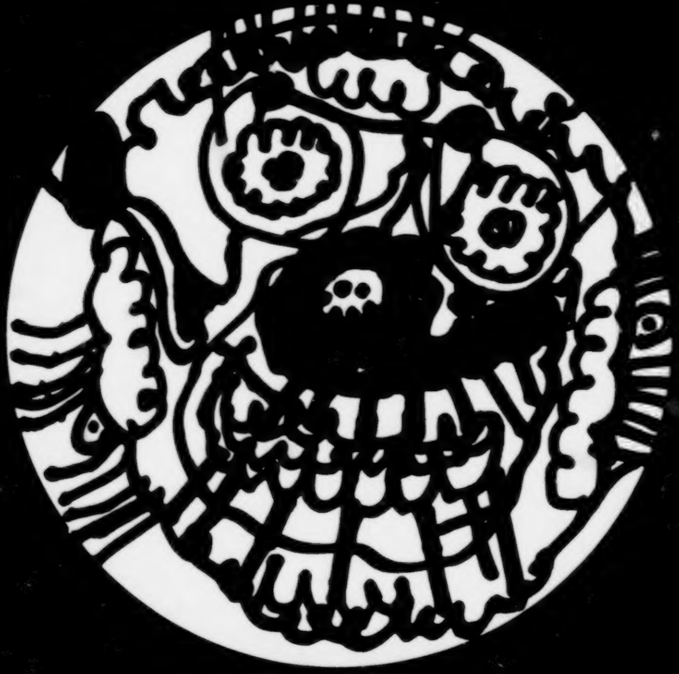

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ART

ELEMENTARY
Curriculum Guide

Note: This publication is a service document. The advice and direction offered is suggestive except where it duplicates or paraphrases the contents of the Program of Studies. In these instances, the content is printed in the same distinctive manner as this notice so that the reader may readily identify all prescriptive statements or segments of the document.

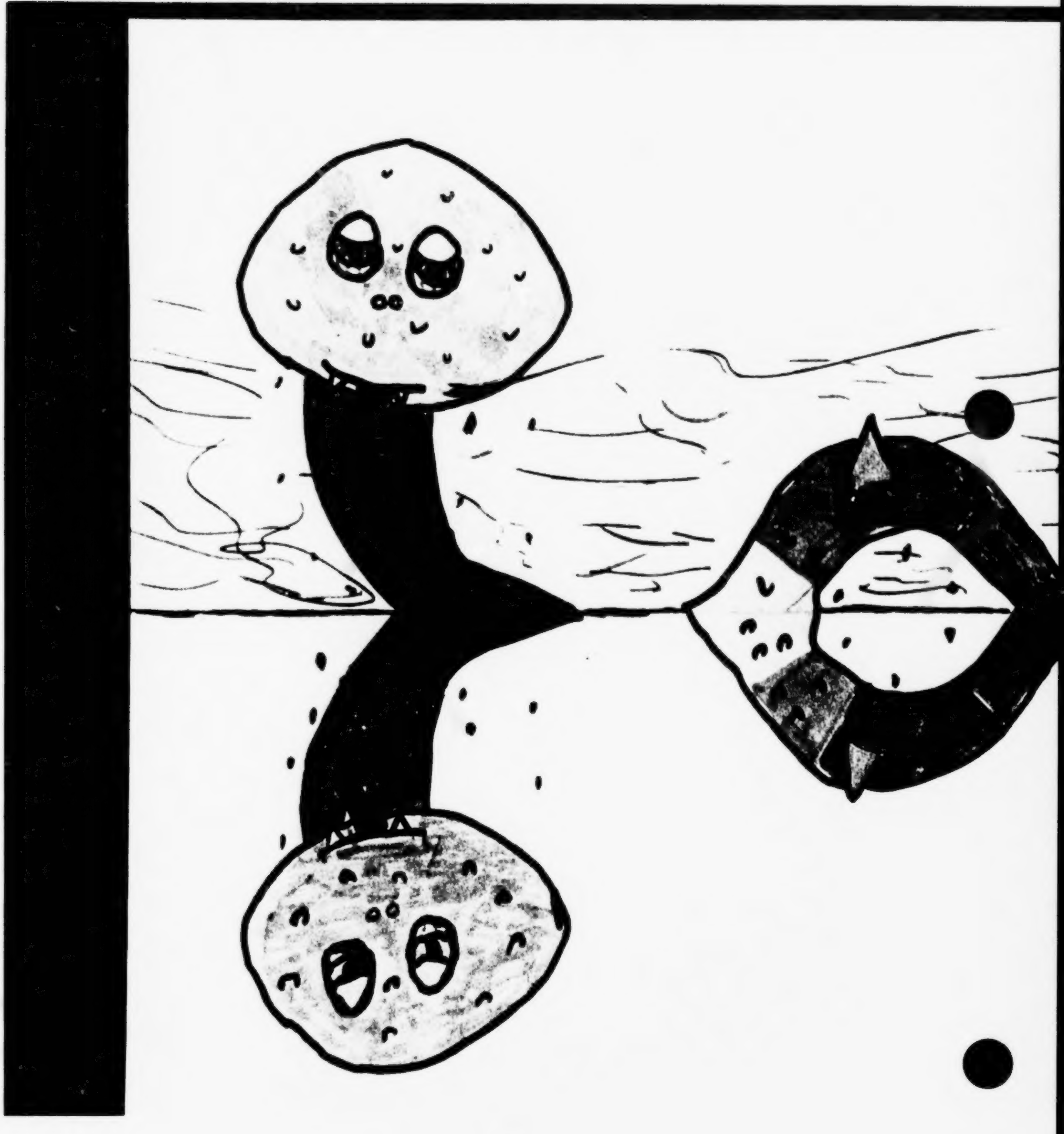


Table of Contents

CHAPTER I PROGRAM OF STUDIES

Acknowledgements....................................1
Philosophy..2
Goals...3
Overview..6
Objectives: Scope and Sequence......................9
Objectives and Concepts.............................13
Basic and Recommended Resources.....................37

CHAPTER II BASICS FOR IMPLEMENTATION

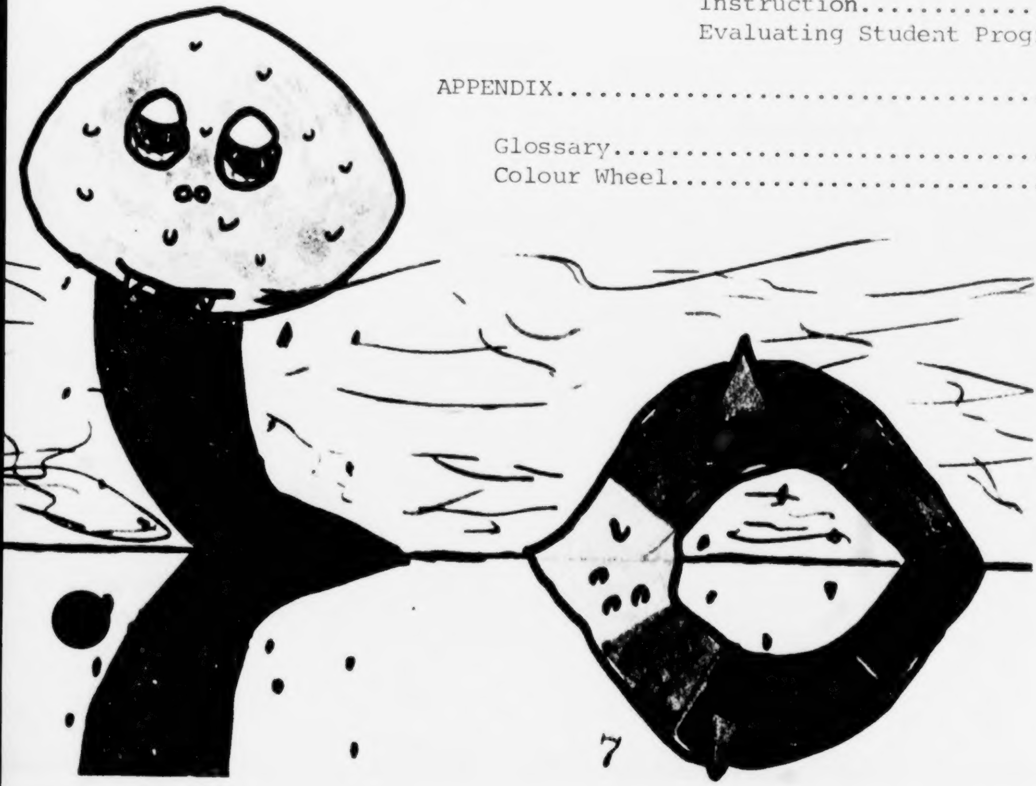
Child Development...................................39
Special Needs Students..............................44
Integration...50
Thematic Sources....................................53
Art Education Concerns..............................56

CHAPTER III PLANNING FOR TEACHING

Guide to Planning.................60
Teaching Components...............64
Elementary Art Education Facilities........................85
Organizing the Classroom for Instruction......................87
Evaluating Student Progress......96

APPENDIX..100

Glossary..102
Colour Wheel..119



Acknowledgements

Alberta Education acknowledges with appreciation the work of the Elementary Art Ad Hoc Curriculum Committee in the development of this publication. This committee operated under the direction of the Fine Arts Curriculum Coordinating Committee.

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Special thanks are expressed to the following persons in preparing this guide:

Joan Knesh for additional writing, compiling and organizing;
Mary Lyseng for coordinating, editing and layout;
Lois Robertson for typing and additional paste-up;
The students of Virginia Park School for permitting us to visit while they were working and for a generous sharing of their art works;
The students of Consort School for sharing their drawings.

Philosophy

Art education is concerned with the organization of visual material. A primary reliance upon visual experience gives an emphasis that sets it apart from the performing arts. Acquiring proficiency in art requires systematic instruction in how we see, interpret and make sense of visual stimuli. It requires an understanding of how others interpret the visual messages which are products of this kind of activity. It requires an education in the use of traditional and contemporary tools, materials and media.

Art education is concerned with having individuals think and behave as artists. For the purposes of art education, the term "artist" is equally valid to describe one who has worked for a lifetime or someone who is a relative beginner. Ultimately, art is accessible to all individuals. Its practice results in changing the individual, in changing the relationship among individuals or in changing the social-physical environment.

Art education is concerned with pointing out the values that surround the creation and cherishing of art forms. Art is not merely created, it is valued. The relative values given to art products not only tell us about those who produce them, but introduce notions of how values have changed over time. Learning to see gives us the means to view the work of others and perhaps to relate that to our own works. In this case, however, searching for organization may be helped by knowledge about other people's priorities.

Art education deals with ways in which people express their feelings in visual forms. Art takes the human condition as the focus of study. Persons involved in the visual arts reflect upon and externalize their personal feelings and intuitions or those of their fellow human beings. As artists, they share this ability with the writer, the poet and the musician. In making parallels and discovering relationships with the performing and literary arts we gain a sense of common purpose.

Art education deals with making and defending qualitative judgments about art works. Becoming a perceptive critic attunes the individual to the unique contribution of the artist. By adopting the stance of critic we can develop methods of qualitative differentiation. We gain a sense that not all art is the same, and we are able to articulate reasons for preferring one work over another.

Goals

The elementary visual arts program, through the four components of REFLECTION, DEPICTION, COMPOSITION and EXPRESSION, provides opportunity for a variety of experiences: a chance to grow and develop as an individual; to develop perceptual awareness; to learn visual arts skills and concepts; to interpret and communicate with the visual symbol; to create; to value, reflect upon and appreciate the cultural aspects of art; to relate and appreciate art in everyday life. THE MAJOR GOAL OF THE PROGRAM SHOULD BE TO GIVE THE CHILD A COMPLETE SET OF EXPERIENCES. The child should have:

1. An Individual Experience

The individual is at the centre of visual education. Each student is special with a need for recognition and a need to develop self-confidence. Each pupil may enter the program at a different stage or level and each may progress at a different rate. Art education is ultimately for the self-realization of the individual, developing the ability to see, understand, react, create, appreciate and reach.

Opportunity should be provided for the child to experience:

* *pride in achievement*
* *valuable group activities*
* *a sense of worth*
* *practise in making decisions.*

Opportunity should be provided that enables the child to grow in:

* *independence*
* *individuality*
* *self-realization*
* *self-awareness*
* *creativity.*

2. A Visual Experience

Seeing is a discipline that can be fostered. Visual education speaks to systematic instruction in perceptual skills: how we see, interpret, discover relationships, make decisions.

Opportunity should be provided for experiences that:

- * *contribute to the child's development in perceptual awareness in natural and manufactured forms.*

3. A Learning Experience

Art education involves skill development in the areas of drawing, painting, printmaking, sculpture and fabric, photography and technographic arts in order to extend the child's capabilities to express oneself -- communicate through image-making. Art education is acquisition of knowledge through the elements and principles of design from functional and fine arts contexts. Art education is a schema of instruction.

Opportunity should be provided for experiences that contribute to:

- * *a knowledge of the vocabulary of basic art terms and expressions appropriate to the students' level of development*
- * *skills and techniques necessary for meaningful self-expression by the child*
- * *an understanding of art media, materials and processes and their appropriate use*
- * *an understanding of the expressive content inherent in visual forms.*

4. A Communication Experience

Visual images communicate to the individual and the individual can communicate through visual images. In a world heavily populated by visual images, created by man, happened by man, spewed by machines, dealt by nature, severe communication demands are placed on the individual. Art education is visual reading and expression.

Opportunity should be provided for experiences that contribute to the child's:

- * *ability to interpret images*
- * *ability to express through images*
- * *ability to reflect about images.*

5. A Creative Experience

A natural outgrowth of seeing, interpreting and discovering relationships is expressing. The language of art is available to all and can be used to express both thought and feeling. Art education provides the means and opportunity for creative activities of a wide nature; encourages the use of the imagination, inventiveness and a spirit of inquiry; and provides decision-making opportunities.

Opportunity should be provided for:

* *a wide range of experiences with various media and art materials*
* *drawing from the total curriculum for the purpose of creating*
* *examining and exploring a variety of visual communication forms and purposes*
* *contemplating possibilities and exploring the imagination as a source of images and as problem-solving devices*
* *expressing feelings and individual messages.*

6. A Cultural Experience

Art speaks a universal language of culture, spanning history and peoples. Art is part of mankind's heritage. Art education is concerned with valuing, reflecting and appreciating this legacy.

Opportunity should be provided for:

* *awareness of and appreciation for the ethnic and cultural aspects of the visual arts in our society*
* *an understanding of art as a common or universal means of expression among all peoples*
* *an appreciation of artistic accomplishments, past and present.*

7. An Environmental Experience

Environment -- natural and man-made -- affects the individual. Visual images and decisions happen continually in today's world from choices of clothing to television programs, from choices of where to live to what to do with the front lawn, to the look of hubcaps on your car. Art education is concerned with informed choices of manufactured items and quality environment.

Opportunity should be provided for:

* *making aesthetic judgments about things in the environment*
* *noting that the visual arts are an integral part of daily life.*

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Overview

The Elementary Art Program -- LEVEL ONE (grades 1 and 2), LEVEL TWO (grades 3 and 4) and LEVEL THREE (grades 5 and 6) -- is a unified, sequential course which focuses on FOUR MAJOR COMPONENTS OF VISUAL LEARNING.

REFLECTION

Responses to visual forms in nature, designed objects and art works.

DEPICTION

Development of imagery based on observations of the visual world.

COMPOSITION

Organization of images and their qualities in the creation of unified statements.

EXPRESSION

Use of art materials as a vehicle or medium for saying something in a meaningful way.

Because each of the content areas emphasizes a different aspect of art learning, the teacher can design an art lesson with any one of the four areas as the nucleus from which learning in the other three areas can evolve. It is necessary to see the relationships that exist among the four content areas so that teachers can emphasize each as it is appropriate to students and their program.

In **REFLECTION**, attention is given to three major aspects:

1) analyzing structures in nature;

2) assessing designed objects;

3) appreciating art.

Observation of natural and man-made forms is a necessary component of REFLECTION. The skills involved in appreciating art for its content can be developed as lessons in themselves or used to precede or follow lessons in DEPICTION or COMPOSITION.

In **DEPICTION**, the basic skills of image-making are developed using one or more of the three reflective areas as referents. These skills are developed according to forms and their proportions, actions and viewpoints and qualities and details of those forms.

In **COMPOSITION**, the image-making skills developed in DEPICTION are employed to create integrated art works. These organizational skills relate to emphasis, unity and craftsmanship.

In **EXPRESSION**, the focus is on "Purpose", "Theme", and "Subject Matter", as well as on "Media and Techniques". Expression provides the means through which the student can employ reflective, depictive and compositional skills to create a meaningful art work. **ALTHOUGH THE TEACHER SHOULD CHOOSE MEDIA AND TECHNIQUES FROM ALL SIX STUDIO AREAS OUTLINED. STUDENTS SHOULD BE GIVEN CHOICES WITHIN EACH OF THESE. AS WELL AS IN THEME AND PURPOSE. It is not necessary to teach every objective in 'Media and Techniques'.** Teachers are encouraged to choose areas based on their own resources and experiences.

The first section of the program contains the SCOPE AND SEQUENCE charts of objectives for each level. These appear individually as REFLECTION, DEPICTION, COMPOSITION and EXPRESSION and not only show the relationship between levels but indicate the emphasis at each level for a particular subcategory of that concept area.

The second section of the program contains appropriate concepts for each of the three levels in each of the content areas: REFLECTION, DEPICTION, COMPOSITION and EXPRESSION. Each concept is developed by means of Suggested Methods or Strategies from which the teacher can choose.* Several concepts might be taught in a content area before another area is approached. EXPRESSION is taught as an integration with the other three content areas. Also, as each concept is taught, suggestions for relating it to other content areas are given.

Each of the content areas is developed from simpler to more complex learning, from personal to wider social concerns. Because of its structure, teachers need to refer to the building blocks used in levels preceding their own.

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* Note: Only three sample components are developed in this guide. See Elementary Art Teacher Resource for suggestions for total program development. Elementary Art Teacher Resource is available from the School Book Branch.

REFLECTION
DEPICTION
COMPOSITION
EXPRESSION

Objectives - Scope and Sequence

reflection

REFLECTION IS BASED ON THREE VISUAL CATEGORIES: THE NATURAL WORLD, THE DESIGNED WORLD AND THE ART WORLD. THE STRUCTURE AND DESIGN OF THE NATURAL WORLD PROVIDES THEMATIC MATERIAL FOR THE STUDENT-ARTIST. THE DESIGNED WORLD HAS SIGNIFICANCE INSOFAR AS IT IS USEFUL AND STIMULATING FOR INDIVIDUALS AND GROUPS. ART WORKS ARE STUDIED SO THAT STUDENTS CAN APPRECIATE THEM AS EXPRESSIVE FORMS THAT: CONVEY MEANING.

	Level One **STUDENTS WILL**	**Level Two** **STUDENTS WILL**	**Level Three** **STUDENTS WILL**
COMPONENT 1 ANALYZING STRUCTURES IN NATURE	- notice commonalities within classes of natural objects or forms	- make distinctions within classes of natural objects or forms	- study and analyze the individual character of natural objects and forms
COMPONENT 2 ASSESSING DESIGNED OBJECTS	- assess the use or function of objects	- assess the visual qualities of objects	- impose standards on designed objects and invent improved versions
COMPONENT 3 APPRECIATING ART	- interpret art works literally	- interpret art works by examining their context and less visible characteristics	- interpret art works for their symbolic meaning

depiction

DEPICTION IS A SYMBOL-MAKING SKILL INVOLVING OBSERVATION AND NOTATION. FUNDAMENTAL STRUCTURES AND SURFACE QUALITIES OF OBJECTS ARE STUDIED IN ORDER THAT STUDENTS BECOME MORE PERCEPTIVE. STUDENTS ARE ENCOURAGED TO PURSUE A VARIETY OF STYLES FROM DECORATION TO ABSTRACTION AND FROM REALISM TO DISTORTION. DEPICTION STRATEGIES ARE REHEARSED AND DEVELOPED IN THIS AREA.

COMPONENT 4 CAPTURING MAIN FORMS AND PROPORTIONS	- learn the shapes of things as well as develop decorative styles	- perfect forms and develop more realistic treatments	- modify forms by abstraction, distortion and other transformation
COMPONENT 5 STUDYING ACTIONS AND VIEWPOINTS	- increase the range of actions and viewpoints to be depicted	- select appropriate references for depicting	- refine methods and techniques for more effective image-making
COMPONENT 6 ATTENDING TO QUALITIES AND DETAILS	- represent surface qualities of objects and forms	- create and refine surface qualities of objects and forms	- limit and employ surface qualities for specific effects

composition

COMPOSITION IS THE SKILL OF ORGANIZING FORMS AND THEIR QUALITIES TO CREATE INTEGRATED AND UNIFIED VISUAL STATEMENTS OR ART WORKS. PRINCIPLES OF DESIGN ARE LEARNED AND PRACTISED IN THIS AREA.

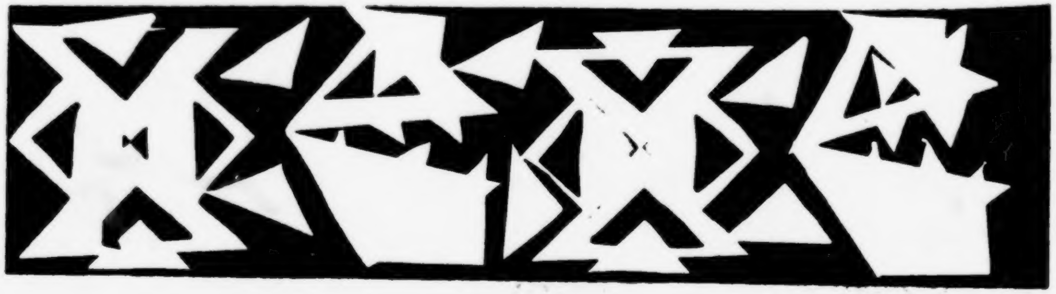
COMPONENT 7 EMPHASIS: MAKING A SELECTED IDEA PROMINENT AND INTERESTING	- create emphasis based on personal choices	- create emphasis by the treatment of forms and qualities	-create emphasis through the use of structural devices and strategies.
COMPONENT 8 UNITY: RELATING THINGS COHERENTLY	- create unity through density and rhythm	- create unity by interrelating the parts of the composition	- create unity by integrating the parts of the composition to the whole
COMPONENT 9 CRAFTSMANSHIP: COMPLETING WORKS WITH FINESSE	- add finishing touches (details, accents, contrasts, etc)	- improve compositions by refining, rehearsing and critiquing	- perfect images through economical use of material and efficiency of effort

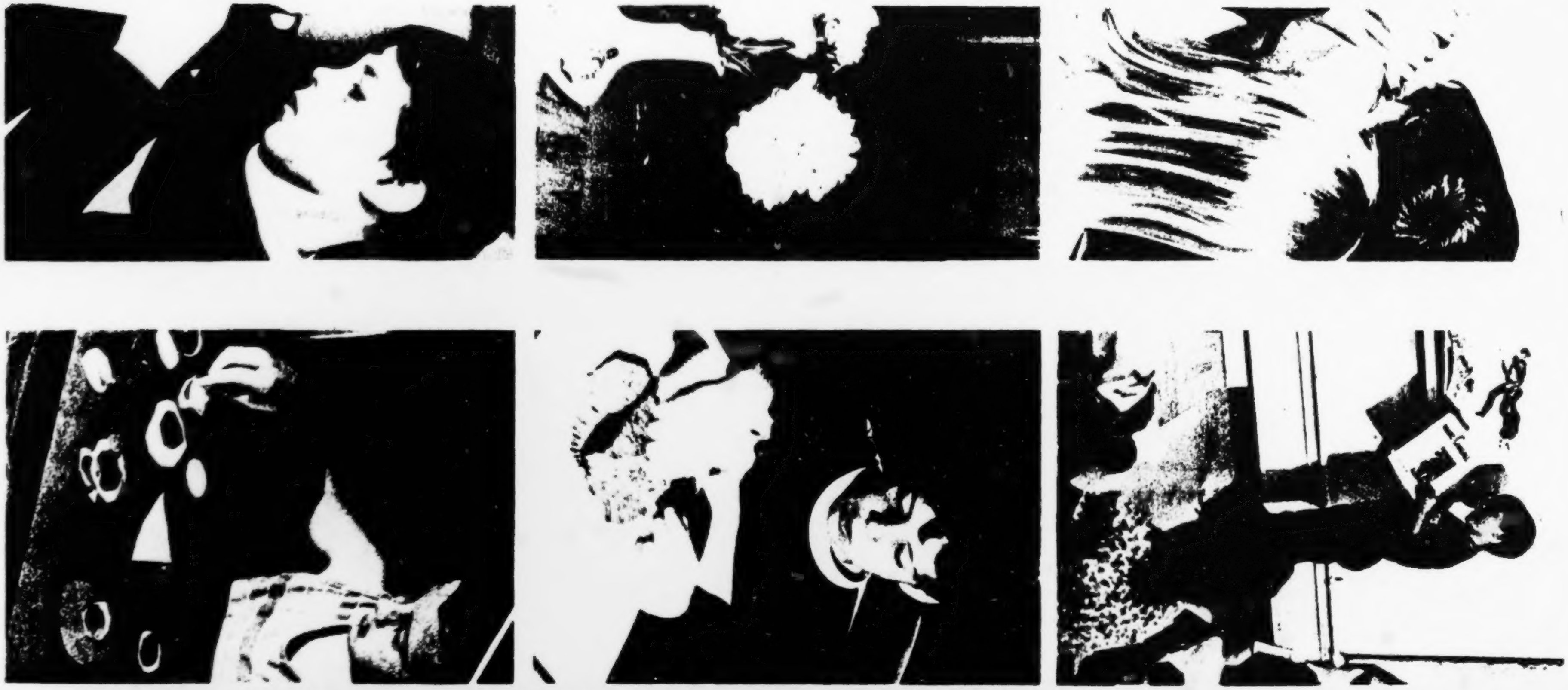
expression

EXPRESSION INVOLVES THE SKILL OF CREATING OR INVENTING FORMS WHICH REPRESENT THE IDEAS OR FEELINGS OF THE STUDENT-ARTIST AND THE ABILITY TO MAKE DECISIONS THAT AFFECT THE MAKING OF THOSE FORMS. IDEAS AND FEELINGS ARE INVESTED IN APPROPRIATE MEDIA THROUGH SELECTED TECHNIQUES FOR SPECIFIC PURPOSES.

COMPONENT 10 (i) PURPOSE: HAVING A REASON FOR MAKING IMAGES	- record or document activities, people and discoveries - illustrate or tell a story - decorate items personally created - create an original composition, object or space based on supplied motivation	with an advancing degree of difficulty and sophistication: - record or document activities, people and discoveries - illustrate or tell a story - decorate items personally created - express a feeling or a message - create an original composition, object or space based on supplied motivation	with an advancing degree of difficulty and sophistication: - record or document activities, people and discoveries - illustrate or tell a story - decorate items personally created - express a feeling or a message - create an original composition, object or space based on supplied motivation

(ii) SUBJECT MATTER: DEVELOPING THEMES AND CONTENT	develop themes with an emphasis on personal concerns, based on: - plants and animals - environments and places - manufactured or man-made things - fantasy - people	develop themes with an emphasis on social concerns, based on: - plants and animals - environments and places - manufactured or man-made things - fantasy - people	develop themes with an emphasis on global awareness, based on: - plants and animals - environments and places - manufactured or man-made things - fantasy - people
(iii) MEDIA AND TECHNIQUES: USING TOOLS, MATERIALS AND PROCEDURES	use media and techniques, with an emphasis on exploration and direct methods, in: - drawing - painting - printmaking - sculpture and assemblage (collage) - fabric arts - photography and technographic arts	use media and techniques, with an emphasis on mixing media and perfecting techniques, in: - drawing - painting - printmaking - sculpture - fabric arts - photography and technographic arts	use media and techniques, with an emphasis on more indirect, complex procedures and effects, in: - drawing - painting - printmaking - sculpture - fabric arts - photography and technographic arts





Objectives and Concepts

Level One

Grade 1-2

STUDENTS WILL

Component ANALYSIS 1. NOTICE COMMONALITIES WITHIN CLASSES OF NATURAL OBJECTS OR FORMS.

Concepts:

A. Natural forms have common physical attributes according to the class in which they belong.

B. Natural forms are related to the environment from which they originate.

C. Natural forms have different surface qualities in colour, texture and tone.

D. Natural forms display patterns and make patterns.

Component ASSESSMENT 2. ASSESS THE USE OR FUNCTION OF OBJECTS.

Concepts:

A. Designed objects serve specific purposes.

B. Designed objects serve people.

C. Designed objects are made by man or machine.

D. Designed objects must function well to be valuable.

Component APPRECIATION 3. INTERPRET ART WORKS LITERALLY.

Concepts:

A. Art takes different forms depending on the materials and techniques used.

B. An art form dictates the way it is experienced.

C. An art work tells something about its subject matter and the artist who made it.

D. Colour variation is built on three basic colours.

E. Tints and shades of colours or hues affect the contrast of a composition.

F. All aspects of an art work contribute to the story it tells.

Component
MAIN FORMS AND PROPORTIONS **4.** LEARN THE SHAPES OF THINGS AS WELL AS DEVELOP DECORATIVE STYLES.

Concepts:

A. All shapes can be reduced to basic shapes, i.e., circular, triangular, rectangular.

B. Shapes can be depicted as organic or geometric.

C. Shapes can be made using different procedures, i.e., cutting, drawing, tearing, stitching.

D. Animals and plants can be represented in terms of their proportions.

E. A horizon line can be used to divide the picture plane into interesting and varied proportions of sky and ground.

Component
ACTIONS AND VIEWPOINTS **5.** INCREASE THE RANGE OF ACTIONS AND VIEWPOINTS DEPICTED.

Concepts:

A. Movement of figures and objects can be shown in different ways.

B. An x-ray view shows the inside of something.

C. Forms can be overlapping to show depth or distance.

Component
QUALITIES AND DETAILS **6.** REPRESENT SURFACE QUALITIES OF OBJECTS AND FORMS.

Concepts:

A. Texture is a surface quality that can be captured by rubbings or markings.

B. Textures form patterns.

C. Primary colours can be mixed to produce new hues.

D. Colour can be lightened to make tints or darkened to make shades. These tints or shades are also referred to as tone or value.

E. Images are stronger when contrasts of light and dark are used.

F. Details enrich forms.

Component
EMPHASIS **7.** CREATE EMPHASIS BASED ON PERSONAL CHOICES.

Concepts:

A. An active, interesting part of the theme can become the main part of the composition.

B. The main part of the composition can be treated thoroughly before adding related parts.

C. Contrast the subject matter with the ground for emphasis.

D. Forms can run off the edges of the picture space in a composition.

Component
UNITY **8.** CREATE UNITY THROUGH DENSITY AND RHYTHM.

Concepts:

A. Families of shapes and shapes inside or beside shapes create harmony.

B. Overlapping forms help to unify a composition.

C. Repetition of qualities such as colour, texture and tone produce rhythm and balance.

D. A composition should develop the setting or supporting forms as well as the subject matter.

Component
AFTSMANSHIP **9.** ADD FINISHING TOUCHES.

A. Finishing touches (accents, contrasts, outlines) can be added to make the work more powerful.

B. Stepping back from a work helps in judging how it can be improved.

Component 10.

(I) PURPOSE 1. RECORD OR DOCUMENT ACTIVITIES, PEOPLE AND DISCOVERIES.

Concepts:

A. Everyday activities can be documented visually.

B. Special events such as field trips, visits and festive occasions can be recorded visually.

C. Family groups, people relationships can be recorded visually.

D. Knowledge gained from study or experimentation can be recorded visually.

2. ILLUSTRATE OR TELL A STORY.

A. A narrative can be retold or interpreted visually.

B. An original story can be created visually.

3. DECORATE ITEMS PERSONALLY CREATED.

A. Details, patterns, textures can be added to two-dimensional works.

B. Details, patterns, textures can be added to the surface of three-dimensional works.

4. EXPRESS A FEELING OR A MESSAGE.

A. Feelings and moods can be interpreted visually.

B. Specific messages, beliefs and interests can be interpreted visually or symbolized.

5. CREATE AN ORIGINAL COMPOSITION, OBJECT OR SPACE BASED ON SUPPLIED MOTIVATION.

A. Outside stimulation from sources such as music, literature, photographs, film, creative movement, drama, television and computers can be interpreted visually.

(II) SUBJECT MATTER 1. DEVELOP THEMES, WITH AN EMPHASIS ON PERSONAL CONCERNS, BASED ON:

A. Plants and animals

B. Environment and places

C. Manufactured or man-made things

D. Fantasy

E. People

(iii) MEDIA AND TECHNIQUES

1. USE MEDIA AND TECHNIQUES, WITH AN EMPHASIS ON EXPLORATION AND DIRECT METHODS IN DRAWING, PAINTING, PRINTMAKING, SCULPTURE, FABRIC ARTS, PHOTOGRAPHY AND TECHNOGRAPHIC ARTS:

Concepts:

A. Drawing

- Use a variety of drawing media in an exploratory way to see how each one has its own characteristics.
- Use drawing tools to make a variety of types of lines -- curved, straight, thick, thin, broken, continuous.
- Use drawing tools to make a variety of shapes -- open, closed forms; straight, curved forms; geometric (rectangles, squares, circles, and triangles) and free form.
- Make drawings from direct observation.
- Use drawing media in combination with other media such as painting, printmaking or fabric.
- Use drawing to add details, textures or to create pattern.

B. Painting

- Learn simple brush skills: holding and unloading the brush, applying paint, cleaning the brush.
- Experiment with the medium to explore its possibilities.
- Work primarily with tempera paint or tempera paint with additives using large brushes to paint.
- Mix primary colours and lighten and darken colours.
- Paint, using experimental methods including those without brushes.
- Paint directly without preliminary sketching.
- Use paint in combination with other media and techniques.
- Make small group and/or large group murals.

C. Printmaking

- Use frottage (texture rubbings).
- Make lifts or transfers using wax crayon or fabric crayon.
- Explore the use of printmaking materials and the application of paint using brushes and rollers (brayers).
- Explore found object printing and the making of pattern through stamping.
- Use printmaking images in making pictures or compositions.

D. Sculpture

- Make two- and three-dimensional assemblages from found materials.
- Learn the care and handling of clay and explore the modelling possibilities.
- Use simple clay modelling techniques of rolling, pinching, adding, pressing, making coils, texturing.
- Create three-dimensional forms using paper sculpture techniques of folding, scoring, cutting, curling, weaving, rolling, twisting, joining.
- Cast plaster of Paris relief sculptures in sand molds.

E. Fabric Arts

- Decorate fabric using printmaking techniques of relief printing, stamping, stencilling.
- Use collage techniques for picture-making with fabric.
- Learn the basics of thread and needle manipulation and use simple stitchery (running stitch and blanket stitch) for decoration and picture-making.
- Use a simple, hand made loom to weave plain or tabby pattern.
- Braid wool or cloth strips to be used as enhancements.
- Tie-dye using one colour of dye.
- Use simple batik or resist dyeing using a safe resist such as flour and water paste or margarine.

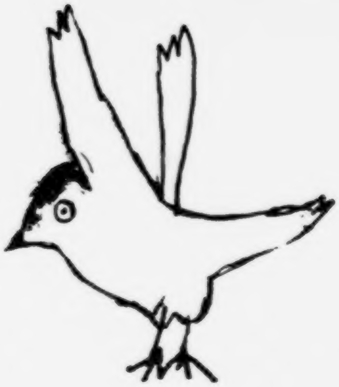
F. Photography and Technographic Arts

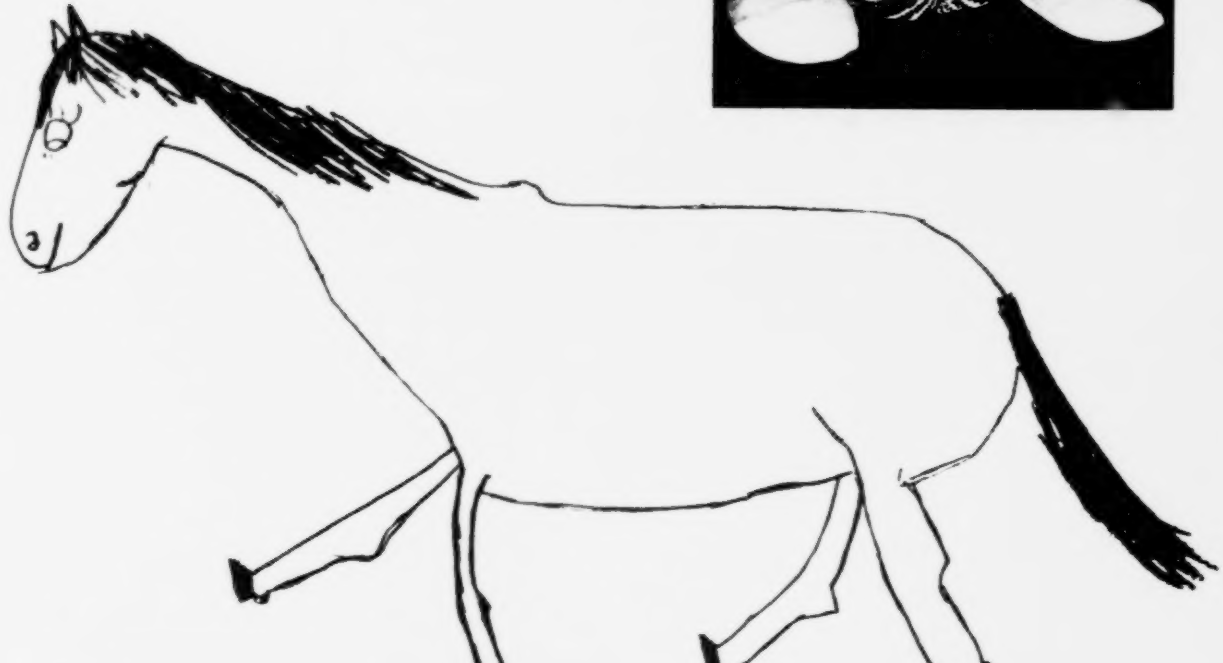
- Take advantage of visual art implications of any available technological device and explore the potential of emerging technologies. Included at this level:

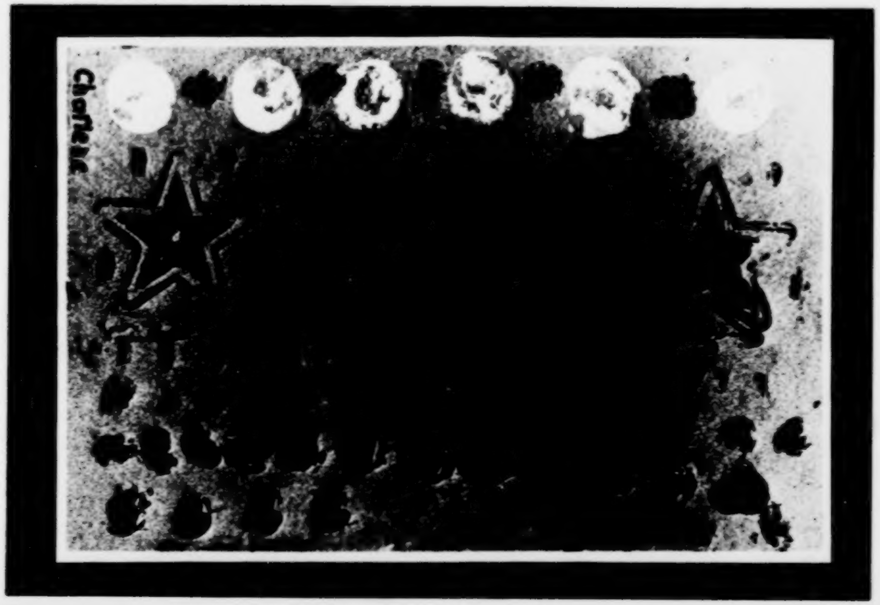
* simple camera for documentation and sequencing of events
* overhead projectors for experimenting with shapes, colours, compositions, and the relating of a story using cut-out shapes, real objects, or drawings on acetate rolls
* computer software packages and input devices such as the light pen, Koala pad, the mouse, and any other advancements in this area to explore design and compose
* copy devices or Xerox to record images and textures
* slides handmade using ink, crayon, acrylic paint or felt pen for exploring line and shape
* emerging technologies as available and applicable

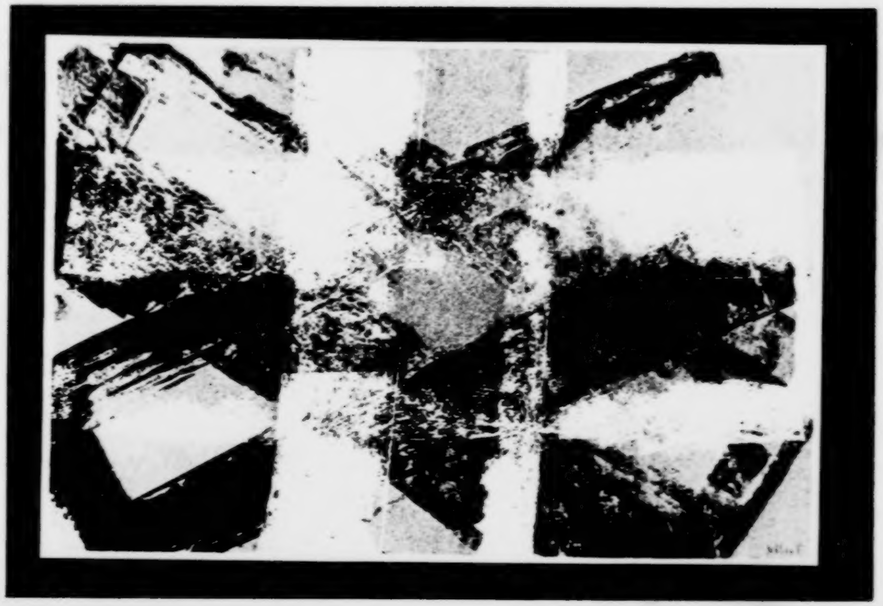
- Employ technological media techniques, practices and capabilities to promote art understandings and create designs and compositions. Included at this level:

* storyboards to show a sequence of events
* roll movies to show sequence or tell a story
* different kinds of viewfinders to select and frame shots
* shadow puppets
* moving, changing, experimenting to obtain different effects, designs, compositions
* retaining copies of only that which is of particular interest
* photograms with found objects









Objectives and Concepts

Level Two

Grade 3-4

STUDENTS WILL

Component ANALYSIS

1. MAKE DISTINCTIONS WITHIN CLASSES OF NATURAL OBJECTS OR FORMS.

Concepts:

A. Each class of natural forms has distinguishing characteristics.

B. Natural forms are related functionally to their environment.

C. Earth and water forms reveal many variations.

D. Environments are altered by natural forces.

E. Change in natural forms occurs over time.

Component ASSESSMENT

2. ASSESS THE VISUAL QUALITIES OF OBJECTS.

Concepts:

A. Form should follow function.

B. Durability influences the function of an object.

C. Materials should be used honestly.

D. Materials influence the form and function of an object.

E. Useful objects can be derived from designs in nature.

F. Surface treatments should harmonize with and not distract from the main form.

Component PPRECIATION

3. INTERPRET ART WORKS BY EXAMINING THEIR CONTEXT AND LESS VISIBLE CHARACTERISTICS.

Concepts:

A. Contextual information (geographical, historical, biographical, cultural) may be needed to understand works of art.

B. Artistic style is largely the product of an age.

C. Technological change affects the types of art.

D. Our associations influence the way we experience a work of art.

E. Art is valued for different reasons (aesthetic, economic, symbolic, associative, etc.).

F. Art serves societal as well as personal needs.

Component MAIN FORMS AND PROPORTIONS 4. PERFECT FORMS AND DEVELOP MORE REALISTIC TREATMENTS.

Concepts:

A. Shapes can suggest movement or stability.

B. Many shapes are symmetrical.

C. Images can be portrayed in varying degrees of realism.

D. Internal as well as external proportions can be depicted.

E. Landscapes can show middle ground, background and foreground.

F. Size variations among objects give the illusion of depth.

Component ACTIONS AND VIEWPOINTS 5. SELECT APPROPRIATE REFERENCES FOR DEPICTING.

Concepts:

A. Looking at negative shapes helps create a different view of something.

B. Drawing strategies (such as gesture to capture action, contour to study important edges, and massing to show bulk or weight) are helpful in depicting animate forms.

C. Actions among things in a setting create a dynamic interest.

D. Objects can be depicted selectively from a broad range of viewpoints.

Component QUALITIES AND DETAILS 6. REFINE SURFACE QUALITIES OF OBJECTS AND FORMS.

Concepts:

A. Texture can be represented from a range of different studio techniques.

B. Colour can be made to appear dull or bright.

C. Gradations of tone are useful to show depth or the effect of light on objects.

D. By increasing details in the foreground the illusion of depth and reality can be enhanced.

Component EMPHASIS 7. CREATE EMPHASIS BY THE TREATMENT OF FORMS AND QUALITIES.

Concepts:

A. The centre of interest can be made prominent by contrasting its size, shape, colour, texture from the other parts of the composition.

B. The format can be adjusted and the composition tightened by editing or cropping the unnecessary areas from the edges of a work after it is completed.

C. Details, accents and outlines will enhance the dominant area or thing.

Component UNITY 8. CREATE UNITY BY INTERRELATING THE PARTS OF THE COMPOSITION.

Concepts:

A. The parts can be arranged so that movement in the picture space leads the eye around and not out of the picture area.

B. Parallel edges induce harmony within the composition.

C. Every major area of a composition should be interesting in itself.

D. Limited colours and materials tighten a composition.

Component CRAFTSMANSHIP 9. IMPROVE COMPOSITIONS BY REFINING, REHEARSING AND CRITIQUING.

Concepts:

A. Refinement of forms and surface qualities is necessary in giving a finished appearance to the composition.

B. Rehearsals and ongoing critiques should be scheduled to improve composing skills.

Component (I) PURPOSE 10.

1. RECORD OR DOCUMENT ACTIVITIES, PEOPLE AND DISCOVERIES.

Concepts:

A. Everyday activities can be documented visually.

B. Special events such as field trips, visits and festive occasions can be recorded visually.

C. Family groups, people relationships can be recorded visually.

D. Knowledge gained from study or experimentation can be recorded visually.

E. Local and provincial events can be recorded visually.

2. ILLUSTRATE OR TELL A STORY.

A. A narrative can be retold or interpreted visually.

B. An original story can be created visually.

C. Material from any subject discipline can be illustrated visually.

3. DECORATE ITEMS PERSONALLY CREATED.

A. Details, patterns, textures can be added to two-dimensional works.

B. Details, patterns, textures can be added to the surface of three-dimensional works.

4. EXPRESS A FEELING OR A MESSAGE.

A. Feelings and moods can be interpreted visually.

B. Specific messages, beliefs and interests can be interpreted visually or symbolized.

5. CREATE AN ORIGINAL COMPOSITION, OBJECT OR SPACE BASED ON SUPPLIED MOTIVATION.

A. Outside stimulation from sources such as music, drama, literature, photographs, film, creative movement, television and computers can be interpreted visually.

(II) SUBJECT MATTER

1. DEVELOP THEMES, WITH AN EMPHASIS ON SOCIAL CONCERNS, BASED ON:
   - A. Plants and animals
   - B. Environments and places
   - C. Manufactured or man-made things
   - D. Fantasy
   - E. People

(III) MEDIA AND TECHNIQUES

1. USE MEDIA AND TECHNIQUES, WITH AN EMPHASIS ON MIXING MEDIA AND PERFECTING TECHNIQUES IN DRAWING, PAINTING, PRINTMAKING, SCULPTURE, FABRIC ARTS, PHOTOGRAPHY AND TECHNOGRAPHIC ARTS:

Concepts:

A. Drawing

- Continue to explore ways of using drawing materials.
- Use drawing tools to make a variety of lines extending beyond Level One into character and direction -- passive, vertical, horizontal, diagonal, parallel.
- Use drawing tools to make a variety of shapes and structures beyond Level One into symmetrical and asymmetrical, skeletal, spiral, and into mass drawing (blocking in the main parts of a composition).
- Place more emphasis on direct observation as a basis for drawing.
- Use drawing to add details, texture or to create pattern including drawing for high detail.
- Make quick sketches.
- Make drawings from a wide range of viewpoints.
- Experiment with blind contour drawing and continuous line drawing.
- Use drawing media to achieve gradations of tone or value in drawings.
- Use simple methods to indicate depth or perspective (increase details in the foreground, use lighter tones or values in the background, large objects in foreground).

B. Painting

- Extend brush skills and further experimentation with the medium so as to achieve special effects such as textures.
- Continue to paint,using experimental methods including without brush. - Continue to paint, using experimental methods including those without brushes.
- Continue working with tempera paint or tempera paint with additives and be introduced to watercolour.
- Mix paints to show intensity of colour.
- Continue to use paint in combination with other media and techniques.
- Apply washes using tempera or watercolour.
- Use preliminary sketches as the basis for a painting as well as painting directly.

C. Printmaking

- Further explore printmaking materials and their uses and effects.
- Make relief prints (printing from a built-up surface) using glue line, string, cardboard or collage materials.
- Make prints using stencils.
- Make smudge or blot prints by folding paper with ink between.
- Explore printing with more than one colour.
- Make monoprints working directly with the plate or a surface.
- Continue using printmaking techniques learned in other grades.
- Apply printmaking techniques to compositions.

D. Sculpture

- Continue to make two- and three-dimensional assemblages from found materials reaching for more sophistication leading to specifics such as puppets, mobiles, mosaics, papier mâché.
- Continue exploring modelling possibilities of clay beyond Level One -- techniques such as wedging, welding, making of slabs by rolling, throwing, paddling, impressing with objects, decorating with coils, pellets, extruded clay, firing, glazing.
- Continue exploring paper sculpture as a means of making three-dimensional forms.
- Explore wood relief using fastening techniques such as nailing and gluing, and finishing techniques such as sanding and staining.
- Continue casting of plaster, advancing to include both relief and intaglio with a greater emphasis on composition and finishing work.
- Explore the possibilities of simple wire sculpture including bending, twisting, cutting, looping.

E. Fabric Arts

- Decorate fabrics using simple stitching techniques such as running stitch, blanket stitch, cross-stitch, couching, French knot, satin stitch.
- Continue to advance weaving techniques beyond Level One to include such things as warping a simple loom; achieving interesting surface qualities with open weave, double weave; using looms that are not rectangular in shape; altering the weave of an existing loosely woven fabric.
- Use simple batik using melted wax and one colour of dye.
- Continue using collage, braiding and tie-dying techniques from previous grades, if possible.
- Decorate and/or design using applique.

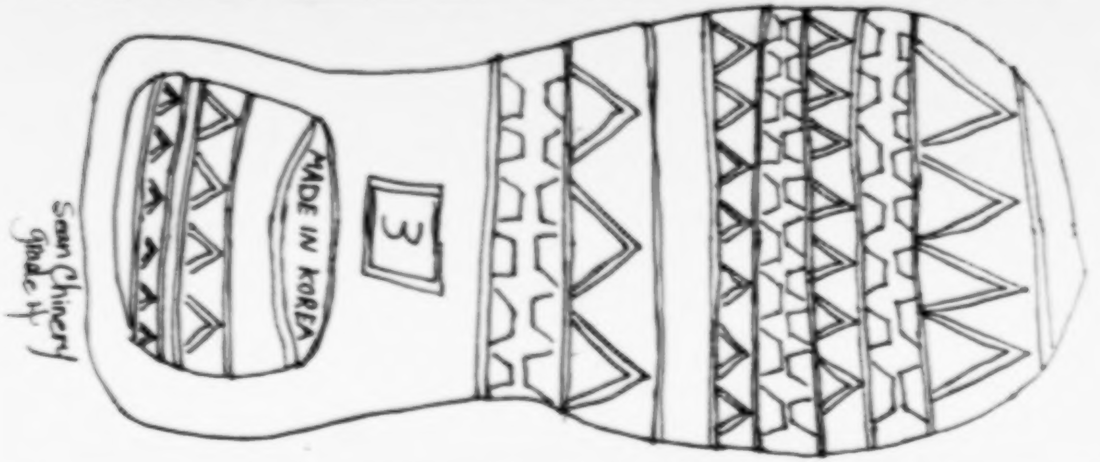
F. Photography and Technographic Arts

- Take advantage of visual art implications of any available technological device and explore the potential of emerging technologies. Included at this level and advancing from previous grade:

- simple camera for recording specific effects such as textures, rhythm, pattern
- overhead projector for experimenting with shapes, colours, compositions, sequencing of events using felt pen on acetate
- filmstrips handmade with felt pen for experimenting and sequencing
- slides as a basis for study and motivation in reflection and depiction; handmade for experimenting with line, shape and pattern
- computer and computer software packages and input devices such as the light pen, Koala pad, the mouse, and any other advancements in this area to explore design, compose, animate, and program to make simple geometric forms
- copy devices or Xerox to make compositions and designs
- laserdisc visuals as basis for study and motivation in reflection and depiction
- 8mm movie camera for documentation, sequencing and animation
- lighting sources such as spotlights, flashlights, overhead projector light, disco lights for experimenting with effects
- emerging new technologies as available and applicable

- Employ technological media techniques, practices and capabilities to promote art understandings and create designs and compositions. Included at this level and advancing from previous grade:

- adjustable framing devices to select and cut out scenes from a larger picture and to sequence
- shadow puppets
- photograms to make compositions or develop a story line
- printers to record computer compositions (or direct photography off the screen)
- animation techniques available through computer software packages
- simple film animation with jointed figures, moveable paper shapes or plasticene models
- lighting techniques for highlighting and creating an effect or mood


MADE IN KOREA
3
Sean Chinery
Grade 4

Objectives and Concepts
Level Three
Grade 5-6

STUDENTS WILL

Component ANALYSIS 1. STUDY AND ANALYZE THE INDIVIDUAL CHARACTER OF NATURAL OBJECTS OR FORMS.

Concepts:

A. Natural forms tell something about the way they were made.

B. Natural forms can be examined for less visible characteristics.

C. The conditions under which something is viewed affects what is seen, e.g., natural screens like snow and rain, or lenses such as telescopic, microscopic and coloured glass, etc.

D. A form can be examined analytically to see how the whole is composed of its parts.

E. A form can be examined synthetically to see how the parts make up the whole.

F. Natural forms reveal many different structures (skeletal, spiral, orbital, radial, floating, grid, fan, arch, concentric, faceted, etc.).

Component ASSESSMENT 2. IMPOSE STANDARDS ON DESIGNED OBJECTS AND INVENT IMPROVED VERSIONS.

Concepts:

A. Shapes evolve and change over time.

B. Designed objects can be evaluated on the basis of function and attractiveness.

C. Criteria are necessary for the evaluation of designed objects.

D. Improved designs can be conceived for any object.

Component PRECIATION 3. INTERPRET ART WORKS FOR THEIR SYMBOLIC MEANING.

Concepts:

A. Artistic style affects the emotional impact of an art work.

B. An art work can be analyzed for the meaning of its visible components and their interrelationships.

C. Art works contain symbolic representations of a subject or theme.

D. Art works can be appreciated at many different levels (literal and symbolic).

E. An art critic helps us to understand works of art.

Component
MAIN FORMS AND PROPORTIONS

4. MODIFY FORMS BY ABSTRACTION, DISTORTION AND OTHER TRANSFORMATIONS.

Concepts:

A. The direction of shapes determines the static or dynamic quality of the work.

B. Shapes can be enhanced with complexities (embedded or extended forms).

C. The metamorphosis and transformation of shapes can be depicted (one shape becomes another, e.g., a cloud becomes an animal, or one shape changes within itself, e.g., pupa to butterfly).

D. Forms can reveal their functions.

E. Shapes can be abstracted or reduced to their essences.

F. Shapes can be distorted for special reasons.

G. Sighting techniques can be used to analyze the proportions of things.

H. Receding planes and foreshortened forms create depth in a picture plane.

I. Gridding can be used for systematically capturing or distorting the proportions of things.

Component
ACTIONS AND VIEWPOINTS

5. REFINE METHODS AND TECHNIQUES FOR MORE EFFORTLESS IMAGE-MAKING.

Concepts:

A. Different drawing techniques (seeing basic shapes, noticing the direction of forms, plotting the position of extremities, etc.) are useful to depict actions.

B. Using a finder or viewing frame helps to see an action within a format.

C. Pushing out a shape from the inside to the edges allows a flexible way to catch the position.

D. Size interchange affects the apparent position of something.

E. Surface reflections, shading and shadows affect the viewpoints.

Component
QUALITIES AND DETAILS

6. EMPLOY SURFACE QUALITIES FOR SPECIFIC EFFECTS.

Concepts:

A. Colour harmonies affect the mood and feeling of the viewer.

B. Tonal interchanges enhance a work.

C. Distinguishing characteristics of things can be portrayed vividly or subtly.

D. The character of marks is influenced by drawing or painting tools and methods.

Component 7.
EMPHASIS

CREATE EMPHASIS THROUGH THE USE OF STRUCTURAL DEVICES AND STRATEGIES.

Concepts:

A. Viewfinders are useful devices to determine the best format for what will be portrayed and the centre of interest.

B. The important area in a composition can be enhanced by radial, conical and framing structures.

C. Rhythmic features can lead the eye to the dominant area in a composition.

D. Arrangements of forms into shapes and patterns can tighten a design, direct attention and hold interest in a composition.

E. Labelling (title and signature) demands artistic sensitivity as to placement, size, shape and medium.

Component 8.
UNITY

CREATE UNITY BY INTEGRATING THE PARTS OF THE COMPOSITION TO THE WHOLE.

Concepts:

A. Implied line produces tensions and connections to achieve unity.

B. Foreground to background movement keeps the interest within the composition.

C. Transitions of colour, texture or tone relate the parts of a composition to a unified whole.

D. Attention should be given to well distributed negative space as well as to the balance of positive forms.

E. Interesting negative space complements and binds the positive areas into an harmonious whole.

F. Pervasive colour, texture or tone can unify a composition such as an overall wash of paint, a glaze, a textural additive, a surface treatment or the like.

Component 9.
AFTSMANSHIP

PERFECT IMAGES THROUGH ECONOMICAL USE OF MATERIAL AND EFFICIENCY OF EFFORT.

Concepts:

A. Minimal actions and limited media result in stronger forms, as in Chinese painting, cartoons or Inuit sculptures.

B. Skill in getting the most from the least.

Component 10.

(I) PURPOSE 1. RECORD OR DOCUMENT ACTIVITIES, PEOPLE AND DISCOVERIES.

Concepts: A. Everyday activities can be documented visually.

B. Special events such as field trips, visits and festive occasions can be recorded visually.

C. Family groups, people relationships can be recorded visually.

D. Knowledge gained from study or experimentation can be recorded visually.

E. National and international events can be recorded visually.

2. ILLUSTRATE OR TELL A STORY.

A. A narrative can be retold or interpreted visually.

B. An original story can be created visually.

C. Material from any subject discipline can be illustrated visually.

D. Slogans, causes, promotions can be told visually.

3. DECORATE ITEMS PERSONALLY CREATED.

A. Details, patterns, textures can be added to two-dimensional works.

B. Details, patterns, textures can be added to the surface of three-dimensional works.

4. EXPRESS A FEELING OR A MESSAGE.

A. Feelings and moods can be interpreted visually.

B. Specific messages, beliefs and interests can be interpreted visually or symbolized.

5. CREATE AN ORIGINAL COMPOSITION, OBJECT OR SPACE BASED ON SUPPLIED MOTIVATION.

A. Outside stimulation from sources such as music, literature, photographs, film, creative movement, drama, television and computers can be interpreted visually.

(II) SUBJECT MATTER DEVELOP THEMES, WITH AN EMPHASIS ON GLOBAL AWARENESS, BASED ON:

A. Plants and animals

B. Environments and places

C. Manufactured or man-made things

D. Fantasy

E. People

(III) MEDIA AND TECHNIQUES USE MEDIA AND TECHNIQUES, WITH AN EMPHASIS ON MORE INDIRECT, COMPLEX PROCEDURES AND EFFECTS IN DRAWING, PAINTING, PRINTMAKING, SCULPTURE, FABRIC ARTS, PHOTOGRAPHY AND TECHNOGRAPHIC ARTS.

Concepts: A. Drawing

- Continue to explore ways of using drawing materials.
- Use drawing tools to make a variety of lines extending beyond previc levels into illusion.

- Use drawing tools to make a variety of shapes and structures extending beyond previous levels to exploding and enclosing forms, active and passive forms, concave, convex forms, concentric and branching structures.
- Use models to make drawings with increasing accuracy.
- Use drawing to add details, textures, create pattern or suggest volume including hatching and cross-hatching, shading, dotting.
- Make gesture drawings or scribble drawings to show action or movement.
- Use distortion of line and shape in drawing for special design effects, cartoons or caricatures.
- Make serial drawings to simulate movement.
- Abstract or simplify a form.
- Indicate perspective in drawings.

B. Painting

- Continue to strive for more sophistication in brush skills by using techniques learned in earlier years.
- Continue to paint, using experimental methods including those without brushes.
- Continue working with tempera paint or tempera thickened with additives such as liquid laundry starch, fabric softener, or wallpaper paste and watercolour, and be introduced to acrylic.
- Mix and use colour tones to achieve perspective.
- Use analogous colours (colours close to each other on the colour wheel) to harmonize the colours of the composition.
- Continue to use paint in combination with other media and techniques.
- Use washes under and over painted images to indicate colour value from light to dark and simulate depth of field.
- Create impasto effects.

C. Printmaking

- Further explore printmaking materials and their uses and effects.
- Continue to use printmaking techniques learned in lower grades.
- Make prints by using incised (carved or indented) surfaces -- wood, soap, wax, erasers, plaster of Paris, clay, styrofoam.
- Use prepared brayers or rollers to make pattern.
- Apply printing techniques to composition including block out techniques, combination of types of printing, and use of more than one colour.

D. Sculpture

- Continue to make two- and three-dimensional assemblages from found materials reaching for more sophistication than previous levels.
- Continue clay modelling going beyond previous levels to include more advanced slab techniques (cutting, welding to make cylindrical shapes, draping over objects); use of armatures, coil pots; coloured slip; application of stains.

- Continue exploring paper sculpture techniques.

- Advance wood construction from previous grades to include such techniques as pegging, using screws, finer shaping by sanding, filing, drilling, chiselling, carving and experimenting with texture of wood.

- Continue casting of plaster and advance to casting blocks of plaster of Paris mixed with a material such as vermiculite, zonolite, coffee grounds for the purpose of carving (substractive sculpture).

- Advance wire sculpture to include tying, coiling, wrapping, soldering and combination with other materials.

E. Fabric Arts

- Decorate fabric with more complex stitching techniques than previous levels including variations of cross-stitch, feather stitch, chain stitch, daisy stitch.

- Continue to advance weaving techniques to include more sophisticated looms and weaving in combination with other techniques such as knotting.

- Continue to advance batik techniques to include two or more dyes.

- Continue to use collage, braiding and tie-dying techniques from previous grades, if applicable.

- Continue to use applique as a designing or decorating device and extend to quilting selected areas.

- Use stitchery methods of one's own invention.

F. Photography and Technographic Arts

- Take advantage of visual art implications of any available technological device and explore the potential of emerging technologies. Included at this level and advancing from previous grades:

* simple camera used for specific purposes such as close-ups, medium shots, long shots of same subject matter; various viewpoints, action, composition

* overhead projector for experimenting and composing with shape, line, colour including using fluid media (water, oil, food colouring), coloured acetates.

* computer and computer software package and input devices such as light pen, Koala pad, the mouse, tablets, H-Plot, and any other advancements in this area to explore design, compose, animate and program, to make geometric shapes and designs

* copy devices or Xerox to make compositions that involve paste-ups, distortions, reductions, block-outs

* laserdisc visuals interfaced with the computer for study and motivation purposes

* 8mm movie camera for documentation, sequencing, capturing movement, animation

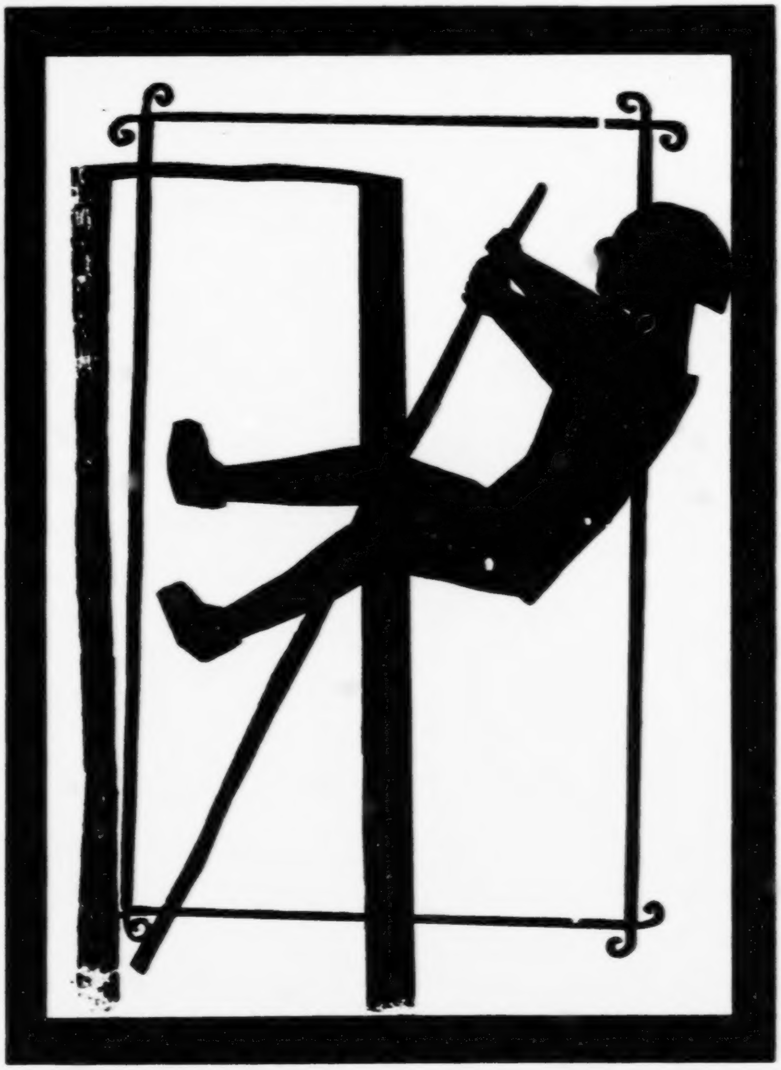
* lighting sources such as spotlights, flashlights, overhead projector light, disco lights for experimenting with effects

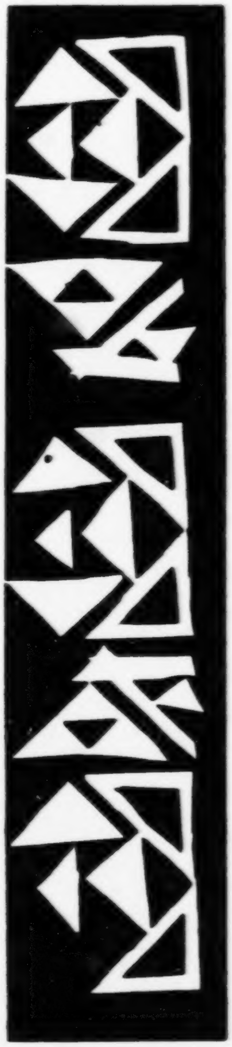
* video camera to compose

- slides for recording and sharing; handmade for understanding composition and pattern
- filmstrips handmade for documentation, sequencing and storytelling
- emerging new technologies as available and applicable

- Employ technological media techniques, practices and capabilities to promote art understandings and create designs and compositions. Included at this level and advancing from previous grade:

- pinhole camera construction
- developing film
- drawing directly on film or scratching for animation
- selecting and synchronizing music and/or sound effects for a set of slides, short film, videotape
- making or capturing visuals that carry a story and/or accompany a script
- handmade slides





Resources

Basic Resources

Townley, Mary Ross. Another Look Series. Don Mills: Addison-Wesley Publishing Company, 1978.

Level A: Grade 1
Level B: Grade 2
Level C: Grade 3

Level A with a guide for using Level A with older students: Grade 4.

Level B with a guide for using Level B with older students: Grade 5.

Level C with a guide for using Level C with older students: Grade 6.

Note: It is recommended that there need not be a full class set (15) and that the books not be used in a consumable manner. It is also recommended that the teacher should have a copy of each of the other levels for reference.

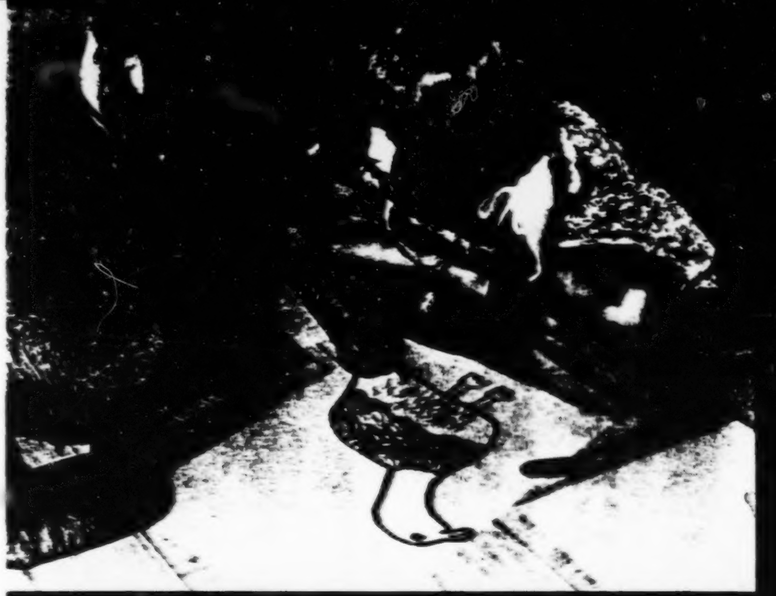
Recommended Resources

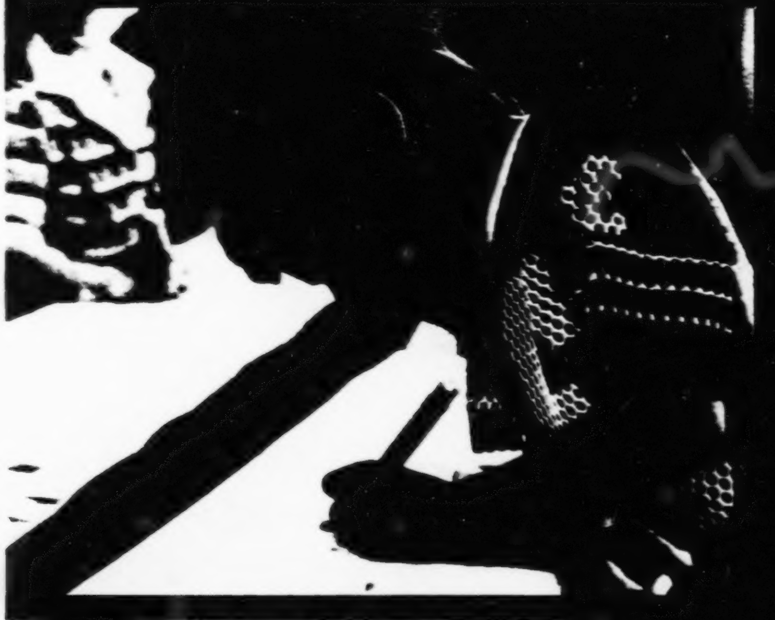
Wachowiak, Frank. Emphasis Art. 3rd Edition. New York: Harper and Row Publishers, 1977.

Pluckrose, Henry (Senior Editor). The New Starting Points. London: Evans Brothers Limited, 1979. (Distributed by John Irwin.)

Elementary Art Resource

Further teaching assistance can be obtained from the publication Elementary Art Resource which was designed to accompany this curriculum. Included in this publication are resource listings and contacts, sample unit plans for teaching the components of the curriculum, and media technique assistance. Order your copy from the School Book Branch of Alberta Education.





Chapter II - Basics for Implementation

Child Development

Special Needs Students

Integration

Thematic Sources

Art Education Concerns

Child Development

Understanding of 'child development' is critical to the implementation of this art curriculum. It is important for teachers to keep in mind that each child is unique and so is every classroom of children.

Each child is unique because he grows at his own rate in all areas of development: physical, cognitive, emotional, social and spiritual. Every child goes through the same stages of development but at different rates and at different times. Often it is difficult to tell where one stage of development stops and another begins.

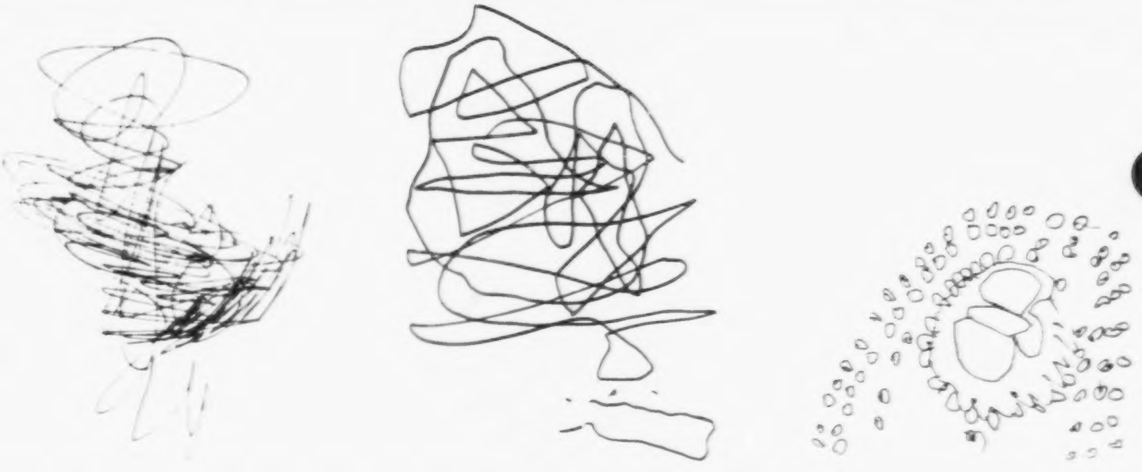
The teacher should understand the basic sequence of artistic development in order to choose tasks appropriate to each child's stage of development.

While there are variations of how art educators classify the stages of development in children's art, the writings of Viktor Lowenfeld are generally viewed as the classic benchmark for the subject. A summary of his stages of development is reproduced on subsequent pages.

This curriculum offers a sequential content of concepts that many teachers will interpret as meaning that a whole class of children should be taught the same concept at the same time. That is true for the most part but it is very important that teachers recognize that not all their children will be at the stage where they will each learn the concept readily. Teachers will find that some children will require individual help.

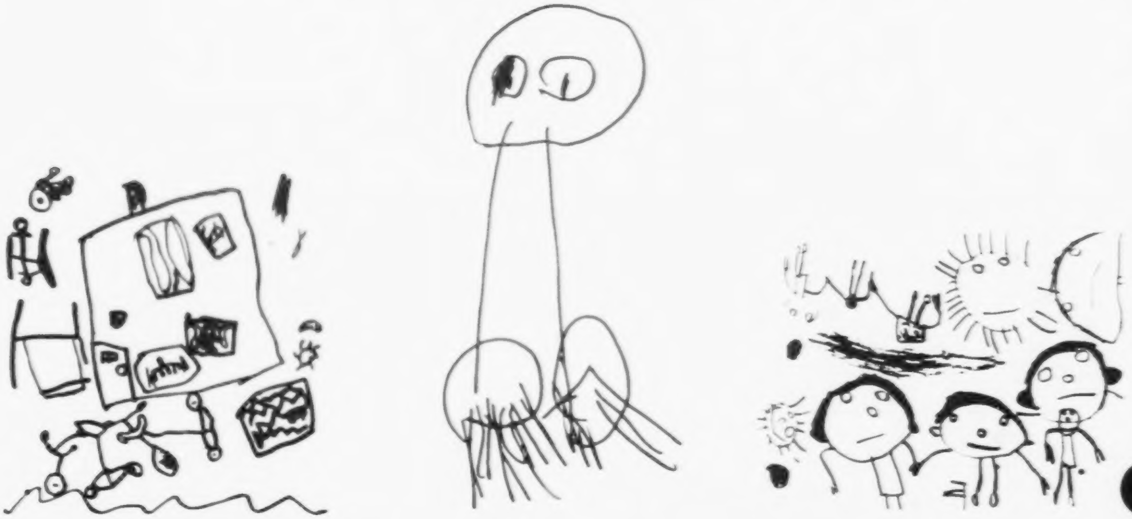
The uniqueness of each child is recognized in the 1985 Position Paper of the Early Childhood Education Council of the Alberta Teachers' Association (edited by Blakey, Schroeder and Fox). Since the Council defines Early Childhood "as the period from birth to the emergence of concrete thought" (around grade three), five of the Council's position statements that apply particularly to art education are listed below:

- It is necessary to recognize and utilize knowledge related to child development and learning in planning early childhood programs.
- While diversity in programs is essential, all the child's social, intellectual, creative, and emotional needs must be considered. The program organization must be such that the child is free to work as an individual with opportunities to interact with the total environment.
- The learning environment must be child centered and provide opportunity for responsibility and decision making.
- For young children, multi-age grouping and integration of subject matter create the most natural learning environment.
- Emphasis on learning processes rather than content will provide the child with such experiences as self-selection, self-direction, inquiry, discovery, and problem solving.



*** *The Scribbling Stage. Two–Four Years: The Beginnings of Self-Expression***

Drawing Characteristics	*Space Representation*	*Human Figure Representation*
	Disordered Scribbling:	
Motor activity utilizing large muscles with movement from shoulder Kinesthetic pleasure Grasps tool with whole hand Swing of arm makes line Looks away while scribbling	Utilizes drawing surface Sometimes scribbles beyond paper Ignores previous marks placed on a page	No attempts made
	Controlled Scribbling:	
Smaller marks Repeated motions Watches scribbles while drawing Uses wrist motion Can copy a circle	Stays within drawing area Draws around previous marks on the page May concentrate on certain parts of drawings	Circles, lines, loops and swirls made, which are prefigural
	Named Scribbling:	
Relates marks to things known Greater variety of line Holds tool between fingers Identification of subject may change in the process of drawing Longer attention span	Scribbles placed purposely Previous marks on the page are utilized Empty space may take on meaning Lines become edges of shapes	A scribble may be pointed out by the child as being a person Action may be named, such as running, jumping, swinging



The Preschematic Stage. Four–Seven Years: First Representational Attempts

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The Preschematic Stage. Four–Seven Years: First Representational Attempts

Drawing Characteristics

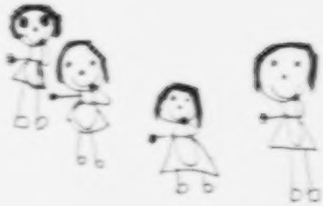
Shapes for things are geometric and lose their meaning when removed from the whole
Placement and size of objects are determined subjectively
Objects drawn are not related to one another
Art becomes communication with the self
Known objects seem to be catalogued or listed pictorially
Can copy a square at four, a triangle at five

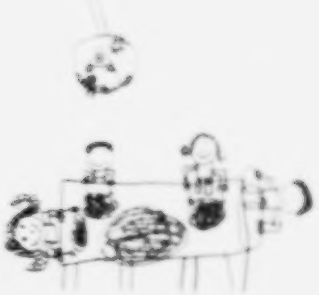
Space Representation

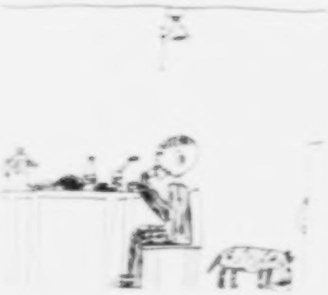
Objects seem to float around page
Paper sometimes turned or rotated while drawing
Size of objects not in proportion to one another
Objects are distorted to fit space available
Space seems to surround child

Human Figure Representation

Head-feet symbol grows out of scribble
Flexible symbol, constantly changing
People are looking at viewer, usually smiling
Gradual inclusion of arms (often from head), body, fingers, toes
Distortion and omission of parts is to be expected
Clothes, hair and other details expected by end of this stage







The Schematic Stage. Seven–Nine Years: The Achievement of a Form Concept

Drawing Characteristics

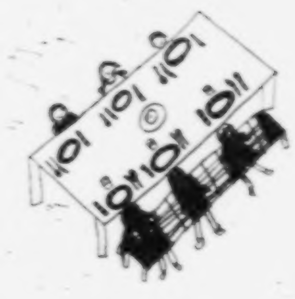
Development of a form concept which is repeated again and again
Schema is altered only when special meaning is conveyed
Drawing shows concept, not percept
Bold, direct, flat representation
Drawings reflect a child's active knowledge of the environment

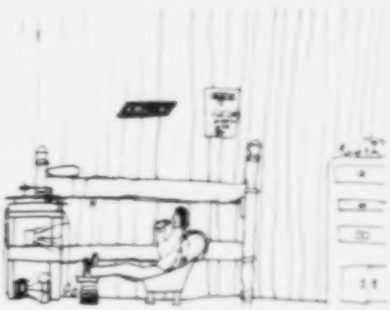
Space Representation

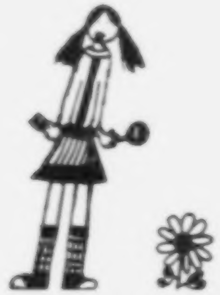
Establishment of a base line on which objects are placed and often a sky line, with the space between representing the air
Two dimensional organization of objects
No or little overlapping
Subjective space representation common
  a. simultaneous representation of plan and elevation
  b. X-ray drawings
  c. fusion of time and space
Multi-base lines
Environment symbolized

Human Figure Representation

Repeated schema for a person
Body usually made up of geometric shapes
Arms and legs show volume and are usually correctly placed
Exaggeration, omission, a change of schema shows effect of experience
Proportions depend on emotional value







The Gang Age. Nine–Twelve Years: The Dawning Realism

(The Gang Age, Nine–Twelve Years: The Dawning Realism)

Drawing Characteristics

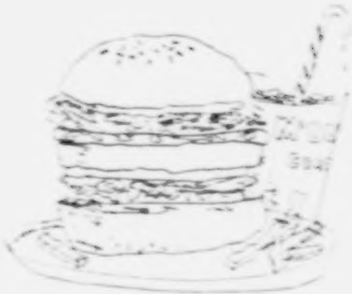
Greater awareness of details
Self conscious of own drawings
Greater awareness of physical environment
Events are characterized rather than drawn naturalistically
No understanding of shade and shadow

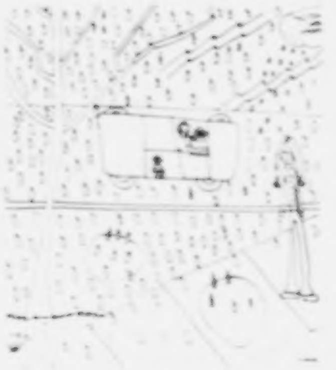
Space Representation

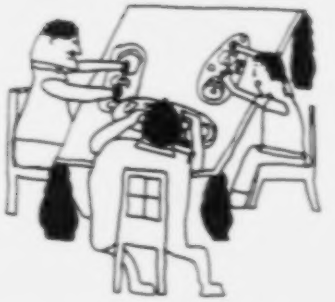
Disappearance of base line and emergence of the plane
Overlapping of objects
Beginning of interrelationships between objects
Sky now comes down to horizon
Attempts at showing depth through size of objects

Human Figure Representation

Rigid schema no longer prevails
Greater awareness of clothing details
Less exaggeration, distortion, and omission of body parts to show emphasis
Body parts retain their meaning when separated
Greater stiffness of figures







The Pseudo-Naturalistic Stage, Twelve–Fourteen Years: The Age of Reasoning

Drawing Characteristics

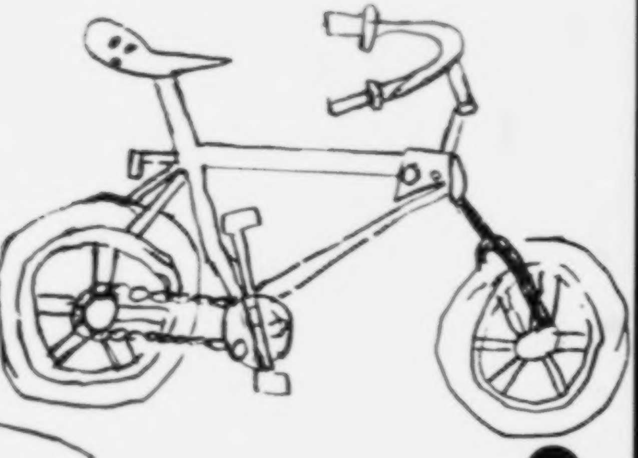
Critically aware of own shortcomings in art
Drawings can become shorthand notations
Ability to focus upon selected parts of environment
End of spontaneous art activity
Details such as wrinkles and folds become important for some
Projection of non-literal, personal meaning into objects and events

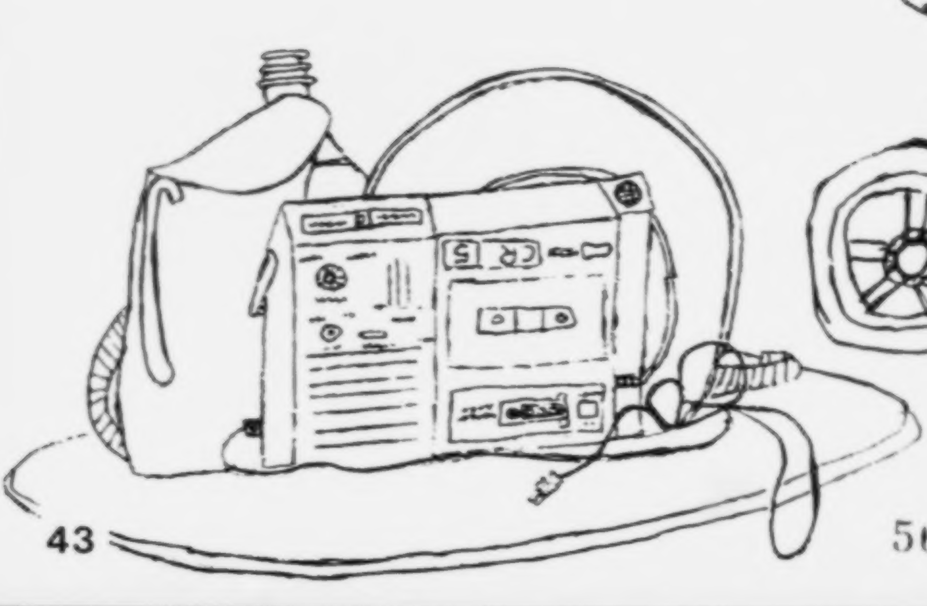
Space Representation

For visually minded, an awareness of depth, child draws as a spectator, attempt at perspective
Greater awareness of environment, but only important elements drawn in detail
For haptically minded, space determined subjectively: child draws as a participant
Action goes on within picture plane

Human Figure Representation

Closer to correct proportions
Greater awareness of joints and body actions
Facial expressions vary for meaning
Cartooning popular
Person can be represented by less than total figure
Sexual characteristics overemphasized





Special Needs Students

The special needs students -- the gifted and talented, the behaviorally disordered, the physically impaired, the mentally handicapped -- need to be recognized by the teacher and dealt with constructively. This is especially true since current trends show that more disabled, disordered and handicapped children are being placed in regular classes. The gifted need room to grow and create; and those with disabilities need the language of art to communicate as well as create. It is important for the teacher to realize that all children are capable of creative activity; that all children reach out and progress at an individual rate in their search for symbols to express their thoughts and feelings.

Art holds a special place in education of the disabled. On one hand, art can be a clinician's device and on the other, art provides specific skills for the disabled: a means of communication, a way to express feelings and emotions, a means to improve observation and awareness, a way to provide sensory stimulation, and an opportunity to improve motor skills. For instance, children with no or limited oral or written skills can use art to make a statement; children with behavioral disorders and learning disabilities can use art as a means of observing, recording and expressing; children with physical disabilities can participate to the extent their disabilities allow. One is urged to consider the disability not so much as a handicap but as a difference to discover the potential for a specific and unique range of creativity.

> The deaf child cannot hear spoken words, the cerebral palsied child may have difficulty in speaking, the mentally retarded child is limited in his vocabulary, a child with a specific learning disability may be deficient in visual and auditory decoding and encoding, and for the emotionally disturbed child oral communication may be associated with unpleasant and traumatic experiences. The arts can provide many of these children with a means of communication that is less dependent upon their areas of disabilities and that is not associated with previous frustrating and failure experiences....
>
> Orville Johnson

A mystique surrounds artistic talent. It is more difficult to identify the artistically talented than the academically gifted child. But once identified, the child should be given the chance to progress, to improve skills, to further insights, and to advance in the mastery of media.

Combined Class If your class is made up of regular students and one or more special needs students, special demands will be placed on you as a teacher, but since all children tend to progress through the same developmental phases with regard to art, there is no need to develop elaborate separate plans for each group. It is a matter of adjusting expectations and teaching style. *Always base the progress upon the capability of the individual child. Use a flexible teaching style (which is best for all students anyway) and be prepared for a range of achievement levels.

To facilitate the teaching process in the combined class, the teacher might find it useful to:

1. Center the lesson around a theme or a topic with room for variations. For example, if you are dealing with the general category of people, your topic might be "It was a different sort of day for me". Different then can be: something funny happened, something unusual occurred, a discovery was made, a trip was made to a new place, new people were met, a knee was skinned, lunch was a surprise, a gift was received. Different can be as different as the children you have in your class. The variations are limitless and everyone -- gifted, average, or disabled -- can participate.

2. Plan your motivational and concept teaching activities with some variety so that all children will have some means of participating and grasping at some point. Integrate subjects and activities freely. For example, if you have a perceptually handicapped child with a reading disability who might benefit from movement to music, make this a sequence in your lesson for the class -- it will benefit all in the class as well. There are numerous topics (and a bit of creative thought would probably produce multitudes) that can be brought in this way: moving on an imaginary textured surface (rough, smooth, slippery, sticky, etc.), creating shapes with the body or hands (open, closed, round, etc.), feeling flowing rhythm, experiencing repeating rhythm as a motivation to pattern in art, etc. Combine the movement approach with another or several other experiences in the same lesson so that the overall lesson has variety and something for everyone. For example, if a walk on a textured surface was used as a movement to music activity, the next activity might be one involving real objects of varying texture (an actual walk around the room discovering textured objects, a collection of objects assembled by the teacher, a surprise bag filled with "feely" objects). This might then be followed by some discussing

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* See page 39 for the Stages of Child Development in Art.

and looking at how artists get this feeling or look on paper; followed by, of course, some expressing with media using a topic that would give a real need to simulate texture. It can work very well to play the music that you used initially as a background while pupils work, or other related music. Experiment with vocals and music you know the children enjoy and can easily relate to and understand.

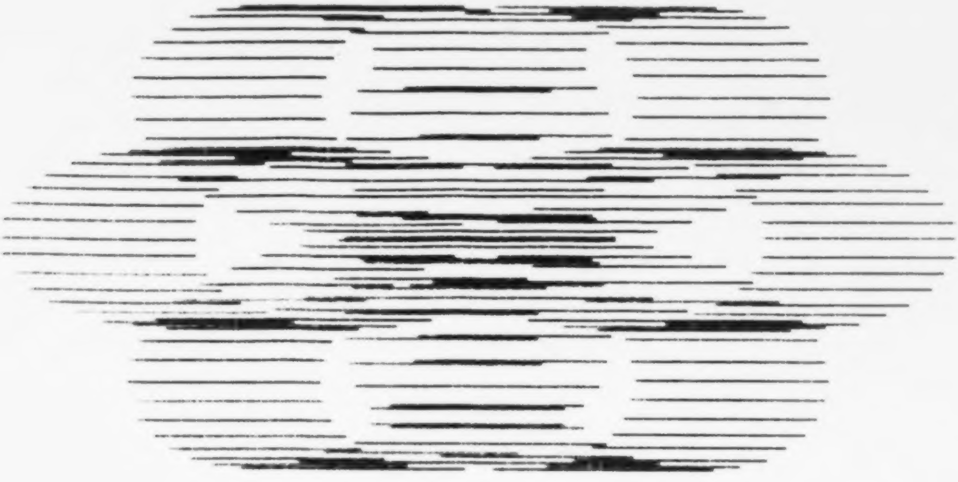
It should also be mentioned that much time can be saved and stress alleviated by establishing class control routines. The class then knows what to expect and has a useful plan for getting ready.

3. Plan your media so that the choice of media will include a medium that can be handled by everyone. Let the students have a choice but counsel those that have a disability to choose medium with which they will probably have more success. See the following chart for some suggestions.

4. Plan to talk and work with individual students as they work on projects. Challenge and extend the gifted and talented; guide those with disabilities to discover all the world can give them; encourage all to seek and grow.

5. Keep some art media available in the classroom readily accessible to the children. Art can be the best means of communication for some children.

Special Class Once the identification of the specific needs has been completed, select teaching approaches and media in keeping with the limitations and the expressed needs of the individuals. The following chart should be helpful, but more specific help is available through Special Educational Services of Alberta Education. You may obtain curriculum guides for teaching children with specific disabilities.

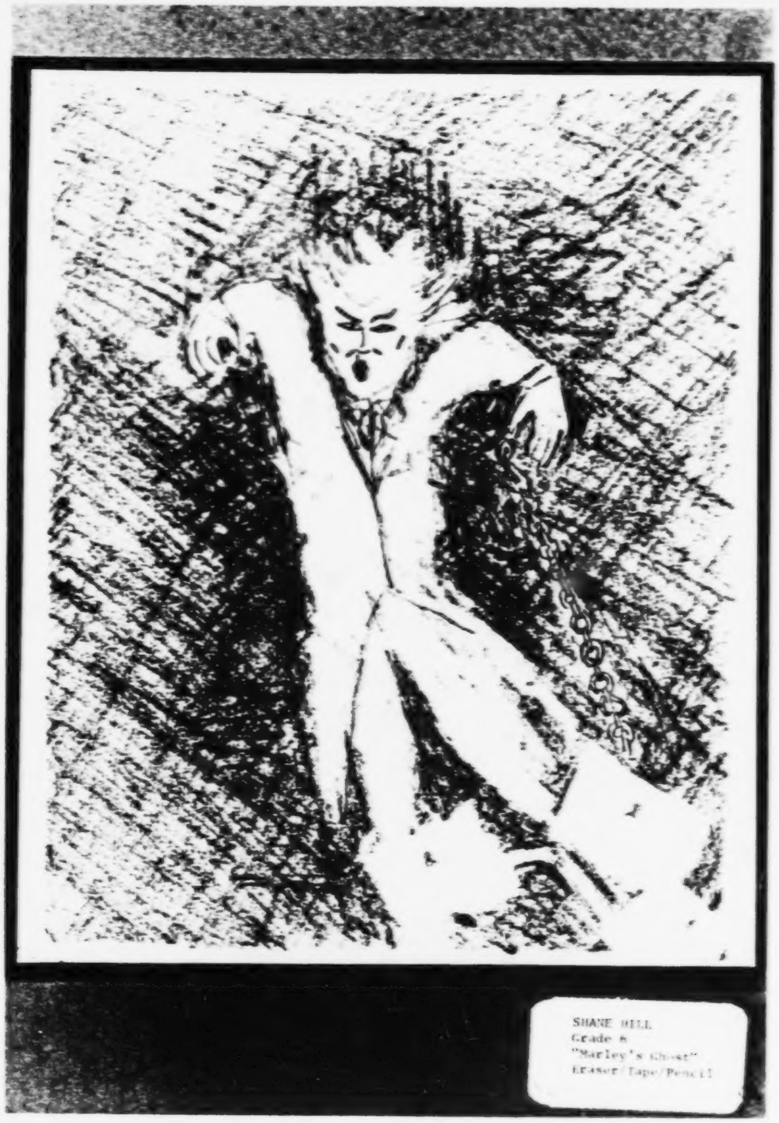


* Suggested Teaching Methods for Special Needs Students

Identification	Characteristics	Appropriate Approaches	Suggested Activities
Mentally retarded	Slower to learn and to perform. Short attention span, impaired self-image. Limited spatial perception. Difficulty in socialization. Poor body awareness. Learns through repeated presentations using concrete approaches.	Overteaching and repetition. Specific instructions in specific skills. Regular follow-up imperative. Simplifications of concepts and skills in lessons. Gradual addition of steps in sequential order. Multisensory.	Activities relating to emotions. Direct manipulation of materials: finger paint, fabrics, clay, etc. Body sensory awareness through motion and tactile experiences. Simple puppets (paper bag, paper plate, sock). Stencils. Painting of a mirror. Self-adornment (costumes, hats, jewelry, body paint). Thickened tempera paint (with soap flakes). Sand casting. Play dough, simple weaving, papier-mache. Tactile boards and boxes. Junk and body painting. Constructions, stuffed shapes. Simple computer programs in art. Simple cameras.
Visually Impaired (Blind or partially sighted)	Limited or no visual field. Uncomfortable in unfamiliar physical setting. Difficulty in perceiving total image. Learns through tactile and auditory experiences. Lack of environment awareness. May have distorted visual perception.	Organize materials so child has same place to work each time. Develop familiarity with environment. Develop tactile sense to the fullest. Develop sense of rhythm, patterns, motion sequencing, body awareness, and sense of space.	Tactile experiences. Matching and sorting textures, texture boards, texture walls, aprons with textures. Feely boxes. Clay. Collages of wide range of textures. Sand casting. Construction and junk sculpture. All tactile media as above. Weaving, macrame. Shape discrimination games.
Visually Impaired (Colour weak)	Exists in varying degrees. Impairment ranges from some confusion of complementary colours to total lack of colour perception. Very low incidence. Affects males almost exclusively. Most common red/green confusion. Can be single colour weakness or a variation in colour discrimination.	If suspected, have school nurse arrange confirming tests. Adjust teaching methods to include more emphasis on tonal discrimination. Depending upon the degree and type of impairment, try working with a gray scale (such as the television gray scale) which reduces all colours to degrees of black and white. Develop compensating mechanisms. Develop visual discrimination and literacy (non-colour based).	All regular art activities are possible with the alteration of emphasis on hue to tone. Specific exercises converting colours to gray scale depending upon the degree and type of disability. Visual discrimination and visual literacy activities (visual reading for meaning).
Perceptually Handicapped (Extreme reading disability)	Any combination of: lack of form discrimination; lack of spatial orientation; hyperactive, especially in periods of frustration; poor eye-hand coordination; impaired visual reception; poor kinesthetic performance; distractable; failure syndrome	Keep visual distraction to a minimum. Repetition. Develop sense of rhythm, pattern, motion. Multisensory.	Body awareness exercises, calisthenics and movement to music. Sequencing activities. Matching colours, sizes, shapes. Letter, number and shape collages. Use of tactile media to develop eye-hand coordination. Construction. Hammer and nail letters. Pencil drawings. Drama, puppetry. Stuffed letters. Repetitive computer programs.

Hearing Impaired (Deaf or partially deaf)	Limited language. Difficulty in communication. Lack of conceptual language. Lack of environmental awareness. Tends to withdraw. Difficult to motivate. Sensitivity to visual world.	Develop non-verbal communication. Instruct through demonstration and illustration of work. Emphasize visual and tactile experiences. Develop sense of rhythm, pattern, motion, sequencing, body awareness, and space.	Drawing or painting based on bodily movements. Drawing on blackboard. Any activity based on clear, well-trained demonstration by teacher. (Clay, sculpture, collage, etc.) Colour discrimination. Weaving, sewing printing, painting. Computer software packages and devices. Photography, slide making.
Orthopedic Problems (Cerebral palsy)	Spastic, rigid, jerky, involuntary movements. Impaired eye-hand coordination, impaired speech and general communication. Lack of muscular control.	Extend art time or reduce task. Secure materials and sufficient space. Teach through actual manipulation, direct tactile experiences before using tools. Build up handles on tools with plasticene or foam rubber. Attach drawing instruments to wrists.	All art activities and materials -- adapting and substituting where necessary.
Emotionally Disturbed	Short attention span and easily distracted. Failure syndrome. Lacks self-confidence. Hyperactive or withdrawn. Poor self-image. Egocentric.	Create a code of acceptable behavior. Limits are imperative. Provide security through repetition of activities and single tasks. Experiences should be "open". Encourage expression of feelings.	Stuffing precut shapes. Making media such as play dough, papier-mache pulp. Construction (glued). Body awareness. Costumes and puppets. Painting with thickened paint. All tactile media as above. Water play. Book-making. Computer programs with clear structure and repetition.
Gifted and Talented	Precocity. Often first emerges through drawing. Rapid development through stages. Capable of extended concentration on a problem. Highly motivated and have a drive to work on own. Work may show the following characteristics: Verisimilitude (being true to life), visual fluency, complexity and elaboration, sensitivity to art media and random improvization.	Encourage and support. Do not attempt to over-stimulate to force the child into adult forms of expression. Let parents know. Investigate sources of additional help in community (special classes, etc.). Do more than offer just media experiences -- conceptual approach gives a chance to be challenged by ideas as well as materials. Note: Gifted may prefer to work alone rather than group. Let work in depth in a field but be ready to encourage growth by introducing new materials, new techniques, and new problems. Add a critical and appreciative dimension to the work. Set higher standards of work.	All art activities are appropriate. All materials can be included, although the gifted may have a more lasting interest in such things as cartooning, still life, landscape, portraiture, and sculpture as opposed to craft fields. As the child grows, more difficult materials can be added. Special classes if available in the community.

*Based upon the original compilation by Gaitskell, Hurwitz and Day, of the work of a group of art teachers. Adaptations and extensions have been recorded to include groups and activities not originally summarized. See Elementary Art Teacher Resource for complete listings of useful teacher resources, including Children And Their Art: Methods for The Elementary School by Gaitskell, Hurwitz and Day.


SHANE HILL
Grade 6
"Marley's Ghost"
Eraser/Tape/Pencil

Integration

ART AS A BASIS FOR INTEGRATING

THE TOTAL CURRICULUM

Integration in education has always meant many different things to many different people, but in visual art education this is quite all right because art speaks to many different aspects of learning and has the facility to cross over subject barriers in the curriculum and permeate all the child's experiences. Integration can mean any one or all of the following at any given instance:

1. **Art Skills As Teaching Strategies** The skills learned in art such as how to view, describe or illustrate can be employed in the interpretation and expression of any subject matter. No subject however, should become a total slave to other subjects just because it has a skill that can be used as a teaching strategy. Use the skills of any subject (such as recording, communicating, decorating, illustrating capacities of art; describing, recording reading capacities of language arts; scientific method steps of science; computation skills of math, role playing of drama) but first teach the skills of that subject thoroughly so that no program is short-changed (such as using art to illustrate a language arts story without teaching art concepts or skills and then concluding that art curriculum is covered). The basic skills in depiction, reflection, composition and expression once learned can become valuable teaching strategies in any learning situation.

   Integration means more than just shuffling isolated subjects around. V. Lowenfeld wrote that "...the separate parts must lose their identity and the individual child must feel that there is a meaningful whole with which he can identify... If the youngster can become totally involved with the learning process, then real integration takes place."[1]

2. **Subject Matter from All Curriculum Areas As Motivation**

   Stimulation for artistic expression may come from any area of a child's life or any subject field in school. For example, an open-ended theme from the science program such as dinosaurs can provide many opportunities for visual expression that are meaningful and integrated for the child. A field trip to Drumheller (in which DEPICTIVE skills are implemented) can be followed up by providing pictures, books, filmstrips and movies about dinosaurs and their environment. Students should be given choices in related activities -- drawing, painting, sculpturing dinosaurs; murals about dinosaurs; 3-D displays; and stories or reports. The students' own interests and experiences are very important and allow them to become totally involved in the learning process. A child interested in modern technology may model a bionic dinosaur. Integrated learning takes place within the child and the experience becomes meaningful.

3. Art Learning Process As General Method

"Integrated art education means that the essentials of art -- its creativity, its active involvement of all the senses, its syncretic or forming nature, and its symbolizing function in relation to the development of human consciousness -- can be applied as a learning process to any and all school studies."

Art Courses:

- "Enhance children's creative thinking skills; teach a different form of discipline; heighten student awareness of human civilization; provide students with innovative methods of communication.
- Help pupils learn all other subjects.
- Teach an understanding of human civilization.
- Help develop artistic judgment."[3]

Art education clearly enhances divergent and creative thinking skills. It heightens the student's awareness and reception of novelty and provides the student with innovative methods useful in areas such as communication and performing among others. Less well recognized is the contribution of learning in art to the development of spatial knowledge and concepts. The student's exploration of such areas as size, composition, perspective and the representation of the visual field builds and reinforces concepts underlying other curricular and skill areas, most notably mathematics and organizational skills.

4. Integration Within Art — Relating the Components of Depiction, Composition, Expression, Reflection

The alert teacher will recognize that mere activity is not enough for learning and that the concepts listed under DEPICTION, COMPOSITION, EXPRESSION, and REFLECTION must be stressed and taught in all the student's art experiences. The components of the total art program must not be taught in isolation from one another but totally related.

Integration is the natural way to learn: Building from the known to the unknown; relating the self and personal experiences to the situation at hand.

The philosophy and goals of this guide state that the art curriculum should provide individual experiences that enhance the student's self-concept. L. Chapman[4] observed that the art program should "..facilitate the child's immediate life and world." She also stated "..the child's encounter with art should be personally meaningful, authentic as "art", and relevant to life." Art experiences can be more meaningful for the child if they are frequently integrated (or correlated) with other subjects in the child's total curriculum. Integration with other subject areas can be based on a common theme or common skills.

Art Learning Centres - A well-stocked, organized art learning centre is necessary for integrated art projects and allows children to work independently at individual art activities.

Within the program, within each component of the four content areas, suggestions for integrating with other subject areas are provided. See also "Art Sources -- Themes" on the following pages.

[1] Lowenfeld, Viktor. Creative and Mental Growth.

[2] Gaitskell, et al. Children and Their Art: Methods for the Elementary School. New York: Harcourt, Brace, Jovanovich Inc.,

[3] Performing Together: The Arts and Education. Joint project of American Association of School Administrators and John F. Kennedy Centre for the Performing Arts Alliance for Arts Education, 1985.

[4] Chapman, L. Approaches to Art in Education. New York: Harcourt, Brace, Jovanovich, Inc., 1978.

[5] Ibid

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Food

Sarah Carlson Gr 2

Thematic Sources

Art may be used as a basis for integrating the total curriculum. Other subject areas provide themes or common skills that can be integrated in the art program. The content of EXPRESSION in the guide, under the heading, "Subject Matter", lists the following five categories of themes: A. People, B. Plants, C. Environment and Places, D. Manufactured or Man-made Things, and E. Fantasy. The following lists provide some suggestions for art themes in each of these areas. It is suggested that students begin with themes that are personal (Me and My Pet, Fun in the Snow) and move to areas that are more social (Three Ring Circus, Bicycle Race) and finally to global themes (Great Moments in Sports, Design in Nature). This may be done rapidly or slowly depending on the developmental level of the students. See EMPHASIS ART for further suggestions.

PLANTS

Desert Plants
Jungle Plants
Forest Plants
Wild Plants
House Plants
Prairie Plants
Pre-historic
Natural Parks
Landscape Parks
Sea Plants
Edible Plants
Flowers
Trees
Shrubs
Weeds
Tropical
Lichens
Fungi
Mushrooms
Fruits
Nuts

ANIMALS

ANIMALS AND ENVIRONMENTS

Jungle Animals
Farm Animals
Circus Animals
Desert Animals
Wild Animals
Arctic Animals
Mythical Animals
Extinct Animals
Pets
Dinosaurs

SEA ANIMALS

Fish
Seals
Dolphins
Mollusks
Whales

BIRDS

Land Birds
Water Birds

INSECTS

Spiders
Ants
Bees
Beetles
Caterpillars
Moths
Butterflies

REPTILES

Snakes
Crocodiles
Lizards
Turtles

AMPHIBIANS

Frogs
Newts
Sal[illegible]anders

ENVIRONMENT AND PLACES

WATER

Rivers
Lakes
Streams
Swamps
Oceans
Marshes
Sloughs
Creeks
Ponds
Bayous

EARTH FORMS

Mountains
Icebergs
Tundra
Erosion
Sand
Rocks
Hills
Glaciers
Caves - Stalactites
- Stalagmites
Delta
Pingos

WEATHER

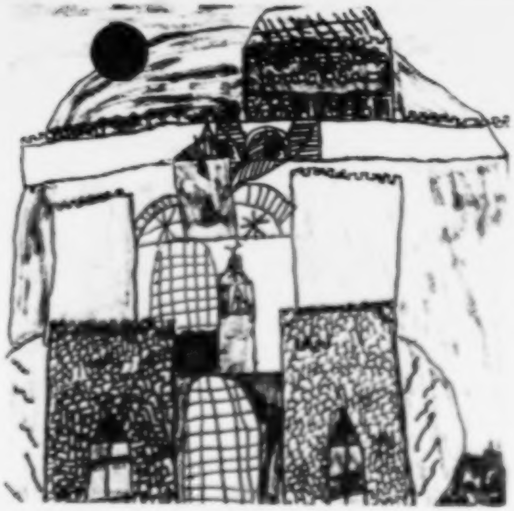
Rain
Snow
Hail
Wind
Fog

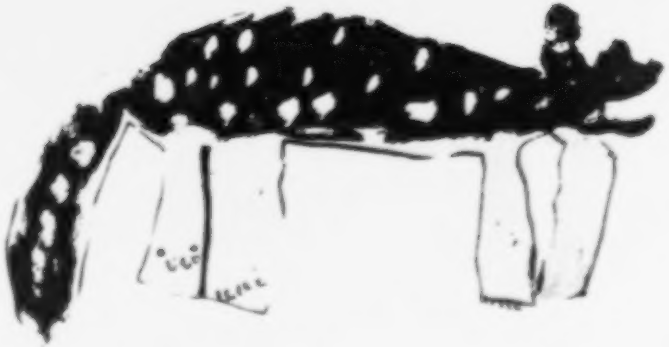
VOLCANOES

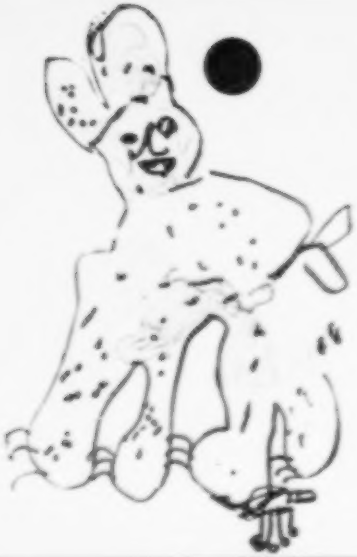
Volcanic Ash
Volcanic Crater
Lava
Molten Rocks (Magma)
Geysers

PLACES

Towns
Villages - *local to*
Cities *around the*
Countries *world*
Farms
Acreages
Backyards
Parks - Natural
- L[illegible]scaped
Forests
Fields







MANUFACTURED/MAN-MADE

BUILDINGS

- Homes:
  - Apartments
  - Cabins
  - Tents
  - Huts
  - Clubhouses
- Office
- Commerical
- Industrial
- Churches
- Stores
- Castles
- Restaurants
- Garages
- Farm
- Teepees
- Temples
- Igloos

MAN-MADE HABITATS

- Towns
- Villages
- Cities
- Farms

Modern Technology

- Computers
- Spaceships
- Video Games
- Light/Sound Systems
- Robots

DECORATIVE
FUNCTIONAL OBJECTS

- Dishes
- Pottery
- Rugs
- Tools
- Jewelry
- Clothing
- Costumes
- Masks
- Footwear
- Furniture
- Body Adornments
- Sports Equipment

CONSTRUCTIONS

- Roads
- Bridges
- Walkways
- Traffic Patterns
- Railways
- Canals

VEHICLES

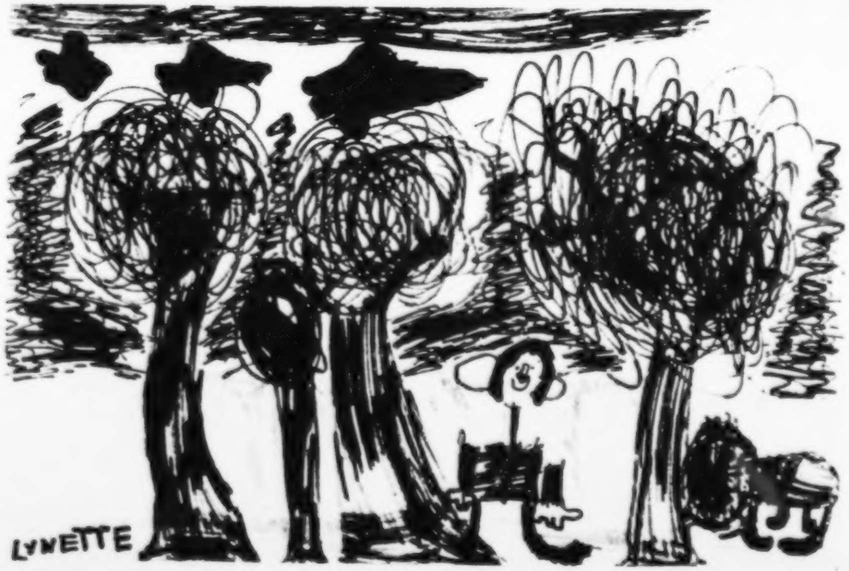
- Bicycles
- Cars
- Ships
- Airplanes
- Trains
- Spaceships

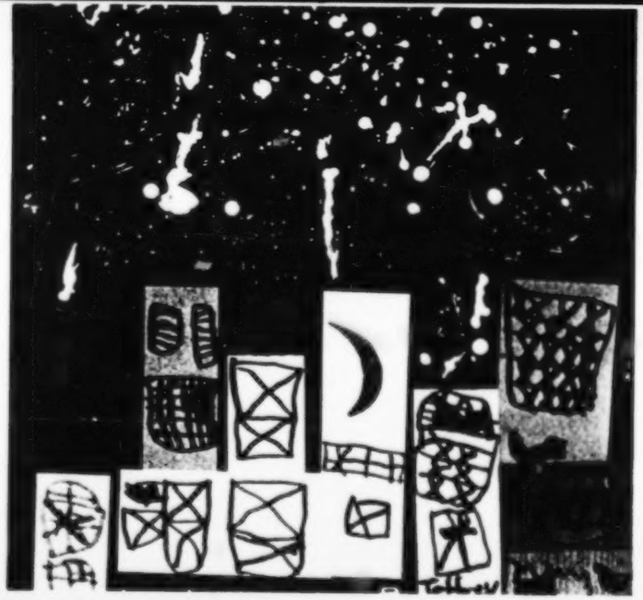
Machines

- Farm Implements
- Office Equipment
- Domestic Machines

FANTASY

- Mythical People
- Storybook People
- Science Fiction
- Mythical Animals
- Witches
- Talking Animals
- Ghosts
- Goblins
- Trolls
- Elves
- Martians
- Giants
- Mythical Gods &
  Goddesses
- Fantasy from Children's
  Literature
- Superheroes
- Mutants





PEOPLE ENVIRONMENTS

- Familiar
- Ethnic
- Occupations
- Story Book
- Sports
- Space Age

CELEBRITIES

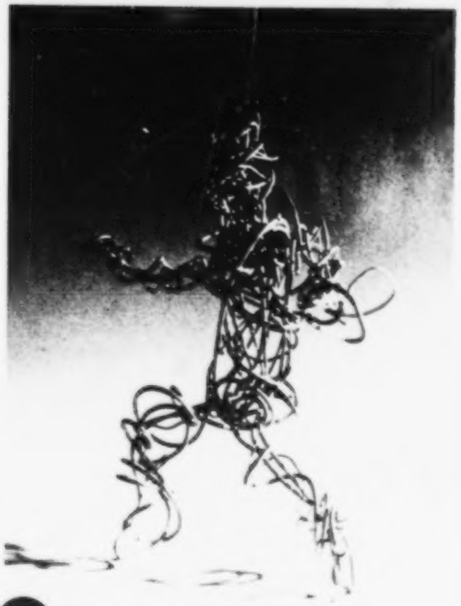
- Movie Stars
- Athletes

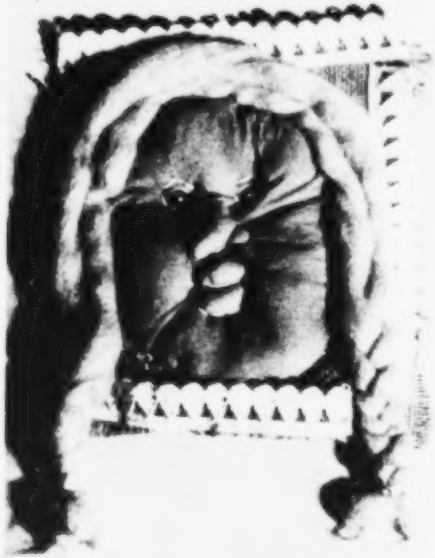
HISTORICAL

- Knights
- Pirates
- Vikings
- Explorers

ROYALTY

- Kings
- Queens
- Princes
- Princesses





Art Education Concerns

I. Exhibition Versus Competition

Among art educators the feeling is that exhibition is the preferred procedure over the competition of contests. The CSEA (Canadian Society for Education through the Arts) has made a distinct statement regarding exhibition and competition:

* **Exhibition**	**Competition**
All children are encouraged to take part, expressing the topic or theme in their own way using an appropriate medium.	Of the children selected to enter competitions few are rewarded.
Art educators look for understanding related to the age and development of the child, to originality of concept and creativity.	All too often in competitions, judges not conversant with child development and expression base decisions on adult standards.
Displays of highest quality may be arranged without any reference to prizes or any thought of competition.	In competitions, there is a danger of adults interfering with the child's stage of development or children may be encouraged to copy.
Exhibitions or displays enhance education through art.	Competitions undermine cooperation thereby defeating the purpose of any worthy cause.
All who enter benefit through participation, a reward in itself.	Many children's hopes and expectations are shattered when very few are singled out for recognition.
Exhibitions or displays promote the objectives of the total curriculum.	Competitions promote unrealistic expectations of children.

WHAT PROMINENT ART EDUCATORS SAY ABOUT CONTESTS:

"Art is a field of endeavour that depends on a love of the activity for itself and not on extraneous rewards."

-Gaitskell

"No jury can take into consideration the meaningfulness of an art work to its creator."

-Lowenfeld/Brittain

"Contests are inappropriate in visual arts education! --- There is no observable evidence that contests promote better expressive art work or creative design."

-Blackwell

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"Organizations fail to realize that they are exploiting children and teachers by gaining virtually free advertising at the expense of the valuable time and materials lost from a developmental art program."

-Storey

The following is the policy statement of CSEA regarding competition in the visual arts:

1. Competition is contrary to the purposes and procedures of art education in our schools.
2. Competition is contrary to an artistic tradition which influences art education in our schools.
3. Competition depends upon the whims of the judges.
4. Competition does not improve the standard of children's art, but often degrades it.
5. Cooperation, not competition should be fostered through art education in our schools.

Alternatives and Their Implementation

The following alternatives to direct competition in contests can be introduced:

1. Exhibit the finished works.
2. Organize a touring display of works representing the 'message' to be promoted.
3. Display a selection of unusual ideas.
4. Display variations of techniques, materials and designs.
5. Organize a series of mini-exhibitions each exploring a facet of the main idea.

To help implementation:

1. Plan in advance in cooperation with local school authorities.
2. Plan exhibition so that parents, friends of participants and community have ample opportunity to view it.

3. Provide all participants with some form of recognition (e.g., letter, certificate, ribbon or, in the case of school or class participation, a resource book or framed reproduction).

It is important that anyone wishing to use an exhibition to promote a cause should be aware that such an exhibition should be an integral part of the total curriculum and should be planned between promoter and educator well in advance.

II. Colouring Book Activities

It is important that teachers do not ask children to colour in photo-reproduced line drawings that have been made by adult commercial artists. This is a detrimental practice because the adult drawings may suggest to the children that their own drawings are not good enough to warrant colouring; and it takes away time that would be better spent in teaching and encouraging children to develop and create art themselves.

III. Other Stereotyped Activities

It is also important that teachers do not involve their students in other stereotyped activities where the children follow step-by-step adult directions that result in 25 or 30 identical products. This kind of busy work does not allow the child his/her own expression and thus defeats the purpose of having children make art in school.

IV. Crafts

"Crafts" in the form of kits, patterns and preconceived routines or products are not appropriate in the school art program. Rather, craft is interpreted as media-centered exploration toward a uniquely designed product which can be either functional or decorative. Craftsmanship is an important outcome of the art program.

V. Using Food to Make Art

Teachers may want to ask themselves, in the light of the world's food situation, if using food products for making art (e.g., collages made from macaroni or pudding used as finger paint) is necessary or appropriate.

Chapter III - Planning for Teaching

Guide to Planning

Teaching Components — Selected Examples

Organizing the Classroom for Instruction

Guide to Planning

The Content:

The content of the art curriculum consists of four major components: REFLECTION, DEPICTION, COMPOSITION and EXPRESSION as defined in the OVERVIEW. Although DEPICTION is often based on REFLECTION, and skill in COMPOSITION is partially dependent on depicting skills, this order need not always be maintained in teaching the program. Hypothetically, any concept within a component could be chosen as a beginning.

Once a concept has been chosen, Suggested Methods or Strategies are given as examples of how the concept might be taught. These approaches can be selected on the basis of the student's background and abilities. One or more activities could be chosen and tried. Once the concept has been taught by means of the activity or activities, an integration section follows that relates it to other art content areas and in some cases other subject areas.

An opportunity for EXPRESSION is given for almost all concepts, because as students gain skill in reflecting, depicting and composing, the more expressive their work will become. Some choices should be given to students with regard to PURPOSE, SUBJECT MATTER and MEDIA TECHNIQUES. Since the other three content areas are structured and teacher directed, the EXPRESSION component should be based on student choice and student decision making as much as possible. The activities given as opportunities for EXPRESSION should be treated as suggestions only. The interrelationships among concepts are drawn and given as teacher information and need not be pursued in that order. They should aid the teacher in providing a flexible, balanced program that offers experiences in all four content areas.

Depicting and composing skills tend to be based, in the main, on drawing and painting skills. The other studio areas are built into the EXPRESSION component as well as drawing and painting. It might be necessary to spend time introducing students to a new method or technique in a studio area before using the suggested activity in EXPRESSION, Component 10. Information on the major studio areas are given in the Elementary Art Teacher Resource Book.

Students at every level need time to explore and practise with new tools and materials when they are introduced. It may also be necessary to refer back to Concepts written for a lower level if students have not acquired the skills upon which their level is built.

Time:

A minimum of seventy-five minutes per week should be provided for art instruction. This time can be divided into two or more periods depending on grade and timetable flexibility. It is suggested that one of the periods be longer than the other to provide enough time to organize and clean up when studio activities are planned. For the teacher who plans an integrated curriculum, art time will also occur during other subject periods.

The program uses levels rather than grades to allow for greater flexibility. It allows the teacher to make decisions as to which activities should be used to teach the concepts within each component. All concepts should be taught at each level. Some concepts require more time than others to teach. Students should be made aware of the objective for each concept at the beginning of a lesson.

Charting the Course:

A scope and sequence chart has been provided at each level which can be used as a checklist for planning and teaching a balance of all four content areas.* Although one or more concepts can be taught in sequence, it is suggested that no one content area be taught as a unit. The following examples show units that can be taught based on the interrelationships shown as the program develops.

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* Note: Only three sample components are developed in this guide. See Elementary Art Teacher Resource for suggestions for total program development. Elementary Art Teacher Resource is available from the School Book Branch.

■Level One

REFLECTION

ANALYSIS - Concept B ▶ **EXPRESSION** : Drawing/Painting/Photography

↓ ↓

DEPICTION

MAIN FORMS AND PROPORTIONS - Concept D ▶ **EXPRESSION** : Drawing/Painting

↓ ↓

COMPOSITION

UNITY - Concept D ▶ **EXPRESSION** : Painting/Collage/Paper Sculpture

↓ ↓

DEPICTION

MAIN FORMS AND PROPORTIONS - Concept E ▶ **EXPRESSION**: Drawing/Painting/Photography

↓

COMPOSITION

EMPHASIS - Concept C ▶ **EXPRESSION** : Drawing/Painting

↓

COMPOSITION

CRAFTSMANSHIP - Concept B ▶ **EXPRESSION** : Student Evaluation & Decision Making

Level Two

REFLECTION

ANALYSIS - Concept B ▶ **EXPRESSION** : Photography/Painting

↓

DEPICTION

ACTIONS AND VIEWPOINTS - Concept B ▶ **EXPRESSION** : Drawing

↓

COMPOSITION

UNITY - Concept A ▶ **EXPRESSION** : Printmaking/Low Reliefs

Level Three

REFLECTION

APPRECIATION - Concept D ▶ **EXPRESSION** : Student Choice of Medium

↓

DEPICTION

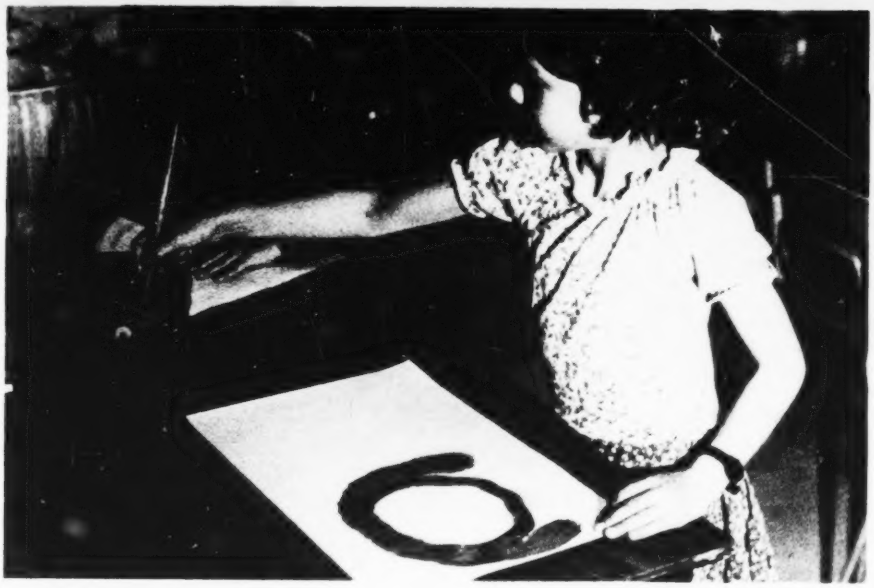
QUALITIES AND DETAILS - Concept A ▶ **EXPRESSION** : Printmaking/Collage/Painting

↓

COMPOSITION

UNITY - Concept F ▶ **EXPRESSION** : Drawing/Painting

■ Note: These flow charts are samples only of how one might develop a unit which integrates the four areas of the curriculum: reflection, depiction, composition, and expression. It is to be noted that one concept often leads naturally to another or that several concepts can be taught in the same lesson. Nothing is taught in isolation and expression consistently follows as an outcome of the teaching of other concepts.



NOTE: This is an example only. Three selected components are developed and included in this guide: Component 1 of Level One, Component 4 of Level Two, and Component 8 of Level Three. See Elementary Art Teacher Resource for suggestions for total program development. Elementary Art Teacher Resource is available from the School Book Branch.

COMPONENT 1: ANALYZING STRUCTURES IN NATURE

Objective: STUDENTS WILL NOTICE COMMONALITIES WITHIN CLASSES OF NATURAL OBJECTS OR FORMS.

Teaching/Learning Materials for the Component:

A collection of natural objects or pictures of natural objects representing a particular class, e.g., dogs, cats, trees, flowers, fish, seashells, etc.
Visuals showing classes of objects can be found in Townley's **ANOTHER LOOK (Level A: Forests; Level B: How Else Can You See?, Weeds; Level C: Clouds, Hair)** and in the **Alberta Heritage Flora and Fauna Kits.**
FABRIC IDEAS
Magazines: Ranger Rick, Chickadee, Owl.

Concepts: **A. Natural forms have common physical attributes according to the class in which they belong.**

Suggested Methods or Strategies:

- Through questioning, get the children to tell you how all the objects or forms are the same, e.g., all dogs, all cats, all shells. Then encourage a discussion about why they can be called by the same name even though there are differences.
  Make a list of common attributes arrived at through discussion.
- Show pictures from different classes of objects and have the students categorize them.
- Have the children do a magazine search to find many examples from a class of natural objects or forms based on their own choice.

Integrating with Art Content Areas:

This lesson can be used as a basis for lessons in

DEPICTION, Component 4: Capturing Main Forms and Proportions,
Concept A: **All shapes can be reduced to basic shapes, i.e., circular, triangular, rectangular.**
Concept B: **Shapes can be depicted as organic or geometric.**
Concept D: **Animals and plants can be represented in terms of their proportions.**

Integrating with Other Subjects:

Science - Division One (LIVING THINGS AND ENVIRONMENTS): Living things can be classified according to properties.

B. Natural forms are related to the environment from which they originate.

Suggested Methods or Strategies:

- Arrange a walk in a park or wooded area to observe the kind of natural forms native to the area.
- If there is a conservatory in your area, arrange a visit so that students can understand how different climates can produce different plant forms.
- Have students choose an environment: desert, tropical, arctic or temperate and then find out what kind of animals and plants live there and how they have adapted to the environment.
- Use pictures of animals to motivate discussions on adaptation and how the animal relates to its habitat, e.g., a polar bear relates to its arctic environment by its lack of colour, its heavy coat, its way of moving.

Integrating with Art Content Areas:

This lesson can be a motivation or lead up to lessons in

DEPICTION, Component 4: Capturing Main Forms and Proportions,
Concept D: Animals and plants can be represented in terms of their proportions.

OR

COMPOSITION, Component 8: Unity,
Concept D: A composition should develop the setting or supporting forms as well as the subject matter.

OR

EXPRESSION, Component 10:

(i) **Purpose**	▸ Students may document a field trip or the knowledge acquired through study by
(ii) **Subject Matter**	▸ choosing a plant or animal to represent in its habitat
(iii) **Media and Techniques**	▸ by means of drawing, painting or photography.

Integrating with Other Subjects:

Science - Division One (LIVING THINGS AND ENVIRONMENTS): Plants and animals live in many different habitats within an environment. "Population" describes a group of organisms of the same kind in a particular environment.

C. Natural forms have different surface qualities in colour, texture and tone.

Suggested Methods or Strategies:

- Through tactile examination have students determine differences in surface qualities of a class of natural objects or forms.
- Use rubbings to capture the different surface qualities of the objects studied.
- Introduce the term tone by showing students variations of one colour in the room that represent both dark and light values of that colour. Have them point out dark and light values of a colour. Then see if they can distinguish tones in natural objects.
- See **ANOTHER LOOK, Level A, Smooth or Rough, Smooth and Rough.**
- Have students classify natural objects according to colour, texture or tone.
- Develop vocabulary that relates to colour, texture and tone as it is needed in discussion.

Integrating with Art Content Areas:

This lesson can be used as a basis for lessons in

DEPICTION, Component 6: Attending to Qualities and Details,
Concept A: **Texture is a surface quality that can be captured by rubbings or markings.**
Concept D: **Colour can be lightened to make tints or darkened to make shades. These tints or shades are also referred to as tone or value.**

OR

EXPRESSION, Component 10:

(i)	Purpose	▶ Let students create an original composition
(ii)	Subject Matter	▶ showing the textural qualities of a natural object or form of their own choice
(iii)	Media and Techniques	▶ using rubbings to make a collage or other printmaking methods or by using stitchery. (See **FABRIC IDEAS** by Pluckrose.)

Integrating with Other Subjects:

Science - Division One (LIVING THINGS AND ENVIRONMENTS): Living things can be classified according to properties.

D. Natural forms display patterns and make patterns.

Suggested Methods or Strategies:

- See **ANOTHER LOOK (Level A: Trees, Forests, Between the Trees; Level B: Spiral or Concentric, Parallel or Branching; Level C: Patterns).**
- Direct students to look at trees without their foliage to see the linear patterns of branches against the sky.
- With the class, examine the radial patterns of flowers, the linear symmetry of leaves.
- Natural objects can be classified according to patterns. Encourage students to distinguish between regular and irregular patterns.
- Introduce objects or pictures of natural forms that show radial, symmetrical, asymmetrical, cellular, or random patterns.

Integrating with Art Content Areas:

Again, one or more of the preceding activities can be used as a motivation for lessons in

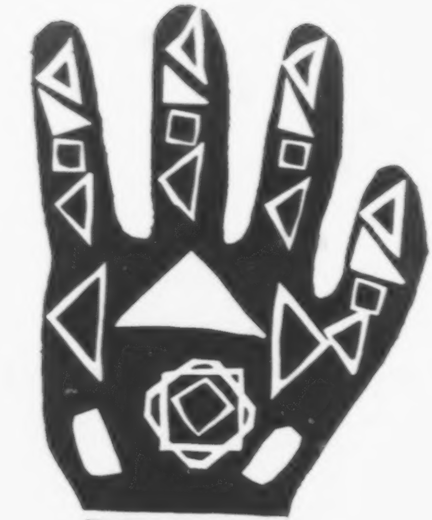
DEPICTION, Component 6: Attending to Qualities and Details,
Concept B: **Textures form patterns.**
Concept D: **Colour can be lightened to make tints or darkened to make shades. These tints or shades are also referred to as tone or value.**
OR
COMPOSITION, Component 8: Unity,
Concept C: **Repetition of qualities such as colour, texture and tone produce rhythm and balance.**
OR
EXPRESSION, Component 10:

(i) **Purpose**	▶ Students may decorate a two-dimensional work
(ii) **Subject Matter**	▶ using patterns found in natural forms
(iii) **Media and Techniques**	▶ by means of drawing, printmaking or cut paper. (These can be borders that frame a composition.)

Integrating with Other Subjects:

Mathematics - Grade Two (geometry): Symmetry demonstrated through folding and cutting.
Patterns developed and continued using 3-dimensional objects and 2-dimensional figures.

Science - Division One (LIVING THINGS AND ENVIRONMENTS): Living things can be classified according to properties, e.g., structure.



COMPONENT 4: MAIN FORMS AND PROPORTIONS

Objective: **STUDENTS WILL PERFECT FORMS AND DEVELOP MORE REALISTIC TREATMENTS.**

Teaching/Learning Materials for the Component:

ANOTHER LOOK, Levels A, B and **C** (Use Guide for Older Students for Grade 4)
MODEL IDEAS
variety of drawing tools
variety of drawing papers and surfaces
clay, plasticene
construction paper
pictures of landscapes
materials for mobiles
neighborhood walks to observe and sketch
sketchbook
overhead projector

Concepts: **A. Shapes can suggest movement or stability.**

Suggested Methods or Strategies:

- Use lesson suggestions in **ANOTHER LOOK: Level A: "Separate or Touching", "Straight or Curved", or Level C:** "Moving Matter" or **Level B: "Horizontal or Vertical"** and **"Diagonal".**

- Show how a geodesic dome is based on a triangular space frame (the triangles fit together like a puzzle to make the dome). If pictures of Buckminster Fuller's invention of this dome are available, show them. Explain that triangular shapes not only strengthen a structure but give a feeling of solidity to a design, e.g., Egyptian pyramids. Have students create a design using only triangles to show stability.

- Discuss the differences between sculpture that is stationary and a mobile or a stabile. Talk about the conditions needed to balance a mobile and make it move. Experiment with materials to create shapes that move and shapes that remain stationary. Consider whether a stationary shape could give a feeling of movement (implied movement). Identify sculptures and paintings in which this is so.

- Have students depict the same form twice, once to show stability, the second time to imply movement. Consider such things as a young tree on a calm day and a windy day, a person standing and running. Talk about the direction the shape takes to show movement (diagonal) as opposed to the direction indicating stability (vertical or horizontal).

- Take a neighborhood walk so students can identify forms that show stability or movement. Some of them can be sketched and used later in a composition.

Integrating with Art Content Areas:

This concept can provide information for the study of symmetry in Concept B that follows. Many shapes are symmetrical.

EXPRESSION, Component 10:

(i)	**Purpose**	▶ Students can express a feeling or mood
(ii)	**Subject Matter**	▶ using shapes to show stability and/or movement
(iii)	**Media and Techniques**	▶ using printmaking, drawing, painting, paper collage or wire sculpture.

B. Many shapes are symmetrical.

Suggested Methods or Strategies:

- Introduce symmetry by displaying shapes that are symmetrical. Ask students to identify the way in which the shapes are alike. Then ask students to identify all those forms in the room which are symmetrical. Have them choose one and draw it. This will help the teacher to evaluate the students' understanding of symmetry. You might also have students create two-handed designs or figures. First, they can practise in the air; and then try some examples on the chalkboard. Finally, with two drawing tools (chalk, crayons, pencils, etc.), one in each hand, they can begin at the same position on each side of the vertical centre. (Make sure the paper is taped to the table top.) The drawing should be bold and symmetrical. Decorative details or decorative shapes can be added later. Colour can be applied to the forms. A title can be given to the composition.

- Use **ANOTHER LOOK, Level A: "Open and Closed"** and **"Building Shapes"** (use the Guide for Older Students with grade four) for lessons that relate to symmetry.

- Use **ANOTHER LOOK, Level B: "Exploring Your Face"** for an exploration of symmetry in the human face.

- Introduce bilateral symmetry and radial symmetry to students. (Bilateral symmetry exists in shapes that can be folded along a central axis to reveal two halves of the same shape. Radial symmetry is when all the parts of a shape are alike from the center to the rim.) Show students examples of each. Ask them how each is different. Get them to find examples in the classroom. Have them make sketches showing each kind of symmetry.

Integrating with Art Content Areas:

This concept can provide students with background for Concept C (images can be portrayed in varying degrees of realism) and Concept D (internal as well as external proportions can be depicted).

An opportunity can also be provided in

EXPRESSION, Component 10:

(i) **Purpose** ▶ Students can illustrate symmetry
(ii) **Subject Matter** ▶ by choosing forms from the natural or manmade environment
(iii) **Media and Techniques** ▶ to depict in stitchery and/or fabric collage.
(See **FABRIC IDEAS**, pp. 22-29, for more specific examples.)

Integrating with Other Subject Areas:

Mathematics - Grade 3 - Student identifies symmetric figures and draws lines of symmetry on two-dimensional figures.

Grade 4 - Student determines whether or not a two-dimensional figure is symmetric and draws axes of symmetry.

C. Images can be portrayed in varying degrees of realism.

Suggested Methods or Strategies:

- Discuss the concept of realism with your class. Look at works of art that show varying degrees of realism. Identify those that are most realistic and least realistic, and discuss why they have been classified in that way. Ask students to choose an item and depict it as realistically as possible. Allow each student to evaluate his/her work and decide how it might be more realistic.

- Discuss the difference between two-dimensional and three-dimensional art work. If the same form were depicted in two-dimensions and three-dimensions, which would be more realistic? Have students choose a simple item to depict in clay, plasticene or papier-mache.

- Introduce the idea that depth illusion is one way of making objects appear real in a drawing or painting. Look at some examples. Art works with depth illusion show shapes as if they were three-dimensional and use value or tone to give the shape dimension. Choose some simple geometric forms at first and ask students to depict them as three-dimensional forms, varying the tone by showing the light and shade on the object. Discuss whether the background can be treated to increase the realism of the object.

- Use **ANOTHER LOOK: A Guide for Using Level C with Older Students: "What's Behind the Mask?"**

Integrating with Art Content Areas:

This introduction to realism can be useful for teaching Concept D (internal as well as external proportions can be depicted) and Concept E (landscapes can show middle ground, background and foreground) as well as in **Component 6**, Qualities and Details, Concept D (enhancing reality by means of details).
An opportunity can also be provided in

EXPRESSION, Component 10:

(i) **Purpose**	)▶	Students can record realistic
(ii) **Subject Matter**	)▶	portrayals of each other
(iii) **Media and Techniques**	)▶	using drawing techniques or clay modelling. See **MODEL IDEAS**, pp. 9-14.

D. Internal as well as external proportions can be depicted.

Suggested Methods or Strategies:

- Using students as models, point out and have students identify various external proportions of the human figure, e.g., the head comprises about 1/8 of the entire body, the legs 1/2. Ask students to show how far the elbows extend, where the wrists end, where the shoulders begin in relation to the rest of the body. Paper can be folded horizontally to make eight divisions so that students can use them as guidelines when depicting the entire figure.

- After examining the external proportions of the human figure, draw your students' attention to the internal proportions in the human face. Square-shaped paper can be folded into quarters to depict the face. The eyes should be placed on the horizontal fold dividing the paper in halves and the vertical fold can be the imaginary line that indicates the symmetry of the face. Again have students examine the length, width and placement of ears, nose, eyes and mouth in relationship to each other before students draw them.

- Use lessons from **ANOTHER LOOK, Level B: "How Else Can You See?"** and **"Exploring Your Face"**. Use the Guide for Older Students with Grade 4.
- Take a neighborhood walk and choose buildings to draw. Before beginning have students establish the external proportions of the building by comparing it with other buildings near it. Discuss the approximate fraction of the building that is occupied by doors, windows and other features. Also discuss the lines that are parallel with one another (both vertical and horizontal). Drawings will improve as students become more aware of the proportions within and without the buildings.
- Let students choose and draw natural or manmade objects in which attention is given to external and internal proportions.

Integrating with Art Content Areas:

An understanding of proportions will be helpful in depicting landscapes in the concept that follows as well as in **DEPICTION, Component 5 (Actions and Viewpoints);** Concept B: Drawing strategies are helpful in depicting animate forms and Concept C: Actions among things in a setting create a dynamic interest.

An opportunity can be provided in

EXPRESSION, Component 10:

(i) **Purpose**)▶ Students can record
(ii) **Subject Matter**)▶ animal, plant or human figures
(iii) **Media and Techniques**)▶ using drawing or painting techniques to capture realistic proportions of those figures.

Integrating with Other Subjects:

Mathematics - Grade 3 - Identifies, writes and compares proper fractions from concrete and pictorial representation (halves, thirds, quarters, fifths and tenths).

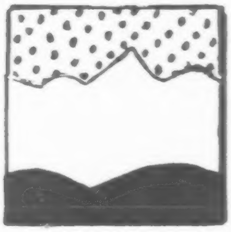
Grade 4 - Identifies, reads and writes a fraction to represent a part of a region.

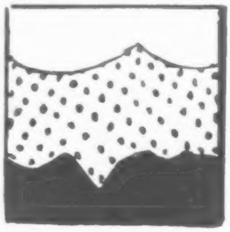
E. Landscapes can show middle ground, background and foreground.

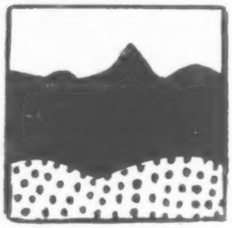
Suggested Methods or Strategies:

- Refer to **LEVEL ONE, DEPICTION, Component 4 (Main Forms and Proportions)**; Concept E: review the concept of foreground and background.

- Have students place three sheets of 9" x 12" construction paper in different colours on top of each other. Get them to make cuts horizontally through all three sheets to divide each sheet into three pieces. Encourage a curving line (point out the horizon line that can be seen when looking outside the school). Have students trac it in e the air. Reassemble the pieces so there are three compositions, each with three colours and each will fit together like a puzzle. Ask students to glue them to a 9" x 12" backing (manila tag would work well). Treat the three levels as foreground, middle ground and background. Ask students to turn them around completely and decide which level to use as foreground and background (middle ground remains the same, either way). Composition can be made using cut paper figures. Again direct attention outdoors so that students can see that figures appear at many levels within the picture plane.







- Use viewfinders to frame a composition within a landscape that includes foreground, middle ground and background. Have students make a series of thumbnail sketches that show the proportions of sky and ground. One could be developed as a composition upon returning to the classroom or art room.

- Collect a variety of pictures of landscapes that show the different proportions that exist between sky and ground because of geographic location. Have students choose a geographic location other than their own to depict. Ask them to consider all three grounds: background, middle and foreground. Use coloured washes to represent the grounds and then the painting can be developed once these have been established.

Integrating with Art Content Areas:

An understanding of the proportions of sky and ground are needed in showing depth illusion in Concept F that follows.

This learning will also assist students in **COMPOSITION, Component 8 (Unity)**, Concept C: Every major area of a composition should be interesting in itself.

An opportunity can also be provided in

EXPRESSION, Component 10:

(i) **Purpose**)▶
(ii) **Subject Matter**)▶
(iii) **Media and Techniques**)▶

Students can record proportions of figure and ground in fabric collage and stitchery or in a group mural using painting techniques.

Integrating with Other Subjects:

Mathematics - An understanding of fractions and the use of fractions to represent the proportions of grounds in a landscape would be useful.

F. Size variations among objects give the illusion of depth.

Suggested Methods or Strategies:

- In order to show depth, students must be able to see that objects do not all appear on the horizon (base line) in the landscape. Observations of the landscape are needed so that students become more aware of the relative size and placement of objects within the landscape.

- Groups of students can be organized to stand at different distances from the class. Identify those nearer and farther away. Discuss how such a group might be depicted in terms of size, before drawing.

- Use an overhead projector and cut out figures to show different ground levels and sizes for figures. Sketches can be made of one of these compositions.

- Have students cut a series of rectangular shapes in graduated sizes and ask them to arrange them on a background to show the largest is closest and the smallest is farthest away. Cardboard strips in different lengths could be inked and printed on their edges to give the illusion of depth.

- Use **ANOTHER LOOK, Level C: "Sizes"** and **Level B: "Space-Country"**. Use the Guide for Older Students with Grade 4.

- Have students view the landscape from the playground. Ask them how distant objects appear to them. Discuss the colour and lack of detail. Ask students to depict an object such as a building from close up and far away to record this difference in appearance.

- Discuss the need for a unit of measurement in determining the scale or proportion of an object. Have students use their pencils or fingers to measure objects in the distance. Use this means of measuring to compare objects before depicting them.

Integrating with Art Content Areas:

This concept will be useful in depicting in Component 5 (Actions and Viewpoints), Concept C: Actions among things in a setting create dynamic interest and Concept D: Objects can be depicted selectively from a broad range of viewpoints. It can also be applied in **COMPOSITION, Component 7 (Emphasis)**, Concept A: The centre of interest can be made prominent by contrasting its size, shape, colour, texture from the other parts of the composition.

An opportunity can also be provided in

EXPRESSION, Component 10:

(i)	**Purpose**	)▶ Size variation can be recorded
(ii)	**Subject Matter**	)▶ in family groups or animal families
(iii)	**Media and Techniques**	)▶ using drawing, painting, sculpture or cut paper collage.

Integrating with Other Subjects:

Mathematics - Standards of measurements learned can be used to compare sizes of objects that students depict.

COMPONENT 8: UNITY

Objective: STUDENTS WILL CREATE UNITY BY INTEGRATING THE PARTS OF THE COMPOSITION TO THE WHOLE.

Teaching/Learning Materials for the Component:

Drawing tools to include some that are fine nibbed; overhead projectors; variety of papers; glue; scissors; clay; fabric; a variety of yarns, cord and/or ribbons; needles, wire, water soluble printing inks, brayers, tempera paints, oil pastels, watercolour paint, cameras and film, brushes, sponges, **ANOTHER LOOK, Levels A, B and C; Model Ideas, Picture Ideas, Collage Ideas** and **Fabric Ideas.**

Concepts: **A. Implied line produces tensions and connections to achieve unity.**

Suggested Methods or Strategies:

- Implied line is an imaginary line between two points or an imaginary connection or continuation of partial lines. Implied line is used to create cohesion, the illusion of form or dimension on a flat surface. Direct students' attention to a topographical map or a geological drawing of rock strata for examples of how implied lines produce a feeling of depth.

- Lines are implied by the edges of shapes. Direct students' attention to various shapes in the classroom. Point out that the outside edge of a shape creates an implied line (this is often referred to as an outline). Have students identify other implied lines that take the eye around the mass of the object. Look at sculpture in the same way. (See Townley's **ANOTHER LOOK, Level C: Curves, Tunnels and Holes.**) Students could then create clay sculptures in which open spaces (implied shapes) are enclosed within the solid mass of clay. They should be able to identify the implied lines made by their sculptures when they are completed.

- Line can be implied by a series of points as in a star constellation. Direct students to make a series of dots on paper. Ask if the eye seems to connect them into a line. Drawings of simple shapes can be made by first plotting with dots. Once some practice has taken place, students can create a composition in which a shape is repeated over and over using a dotted line or in which the shape is centred and dotted lines are used to repeat its shape right to the outer edges of the paper. Discuss how using this approach gives unity to a composition.

- Encounter experimentation with other kinds of disconnected lines besides the dotted line explored in the previous exercise. Some suggestions: short parallel lines, zigzag lines, scalloped lines, etc. Transfer this learning by composing a fabric collage (using a variety of yarns, cord and/or ribbons) or a stitchery project in which running stitches, French knots or other stitches which give the illusion of being connected, are used. See p. 8 of **Fabric Ideas** by Pluckrose for some sample stitches.

- Discuss how implied line is also a quality in weaving (the line appears and reappears with regularity or irregularity depending on the weaving method chosen). Make a weaving on a cardboard loom. (See Pluckrose's **Fabric Ideas.**)

- Students can create a wire sculpture to show how the linear quality implies volume or shape. See **Model Ideas:** Models Made with Wire, Wire Sculptures and String Shapes.

- A paper punch can be used to create implied lines. Once students have had some practice at this, compositions can be made.

- A repetition of shapes can also create implied lines. The eye follows a "line" of telephone posts, fence posts or people. Encourage students to use one shape or figure in repetition, diminishing in size as they recede towards the horizon. Discuss the eye movement involved in following this "line" of shapes.

Integrating with Art Content Areas:

This concept will help students to learn Concept B which follows in this component. (Foreground to background movement keeps the interest within a composition.) This concept can also be used as a basis for a lesson in

EXPRESSION, Component 10:

(i) **Purpose**)▶ Students can create a composition to show implied lines
(ii) **Subject Matter**)▶ by choosing their own subject matter
(iii) **Media and Techniques**)▶ using photograms or photography.

Integrating with Other Subjects:

Health - Diagrams of the circulatory and skeletal systems use implied lines and can be used as examples if these are pertinent to the health topic studied. See **ANOTHER LOOK, Level A** by Townley p. 36, for an illustration of the skeletal system.

Math - In grade 5 students identify and name line segments, lines, rays and angles.

B. Foreground to background movement keeps the interest within the composition.

Suggested Methods or Strategies:

- Foreground to background movement can occur when gradual changes in colour or tone lead the eye from the most prominent shapes to those surrounding what is emphasized. Have students choose a black and white photograph in which value changes are gradual, to use as a basis for a painting, in which they use colours to show the gradual changes from foreground to background.

- Direct students to compose abstract compositions that are based on one shape used in repetition to achieve an effect of foreground to background movement. Discuss how size, colour and value are important in achieving this movement. Cut paper, printmaking (paper or light card shapes which can be inked and printed) or painting can be used.

- Rhythmic movement is another element in producing foreground to background movement in a composition. Use an overhead projector and multiples of one shape cut in many sizes to allow students some practice in organizing these shapes in patterns, to lead the eye from foreground to background. After the practice provide tissue paper or construction paper and glue so that students can create a more permanent example.

- Implied line made through repetition of shapes can be used to create foreground to background movement. Ask students to depict an object repeatedly, but decreasing in size as it recedes. Use plants, human figures or animals. Let them be the focal point for a setting which is built around them. Try drawing, painting or printing the composition.

- Use a cut paper figure or a found object that can be inked with water based printing inks. From one inking, stamp the figure or shape as many times as possible, moving toward the background. The gradations of colour from strong to weak will cause the eye to move from foreground to background.

Integrating with Art Content Areas:

These activities can be used as a basis for a lesson in

EXPRESSION, Component 10:

(i) **Purpose**	)▸	Have students create a composition showing foreground to background movement
(ii) **Subject Matter**	)▸	choosing their own subject matter
(iii) **Media and Techniques**	)▸	using photography.

C. Transitions of colour, texture or tone relate the parts of a composition to a unified whole.

Suggested Methods or Strategies:

- Invite students to look at the room through coloured gels. Discuss how the colour unites the composition (portion of room selected by the viewer) in a way not possible when viewed without the gel. Students can then use viewfinders to frame a composition that could be painted using only reds, blues, greens, violets, yellows or oranges.

- Make a still-life arrangement using a collection of baskets of different sizes. Ask students to indicate different ways of representing the texture of each basket. Explain that the arrangement is unified not only because of subject matter but because each basket is woven and therefore the transition from one kind of pattern or texture to the other is gradual. Encourage students to draw the entire arrangement to show the transitions in texture.

- Make a still-life arrangement of two or more plants or use coloured photographs or slides of a forest. Discuss how the many different greens help to unify the composition. Have students mix tempera paints or blend oil pastels in representing a plant still-life or a forest. See Townley's **ANOTHER LOOK, Level A** for photographs of forests.

- Students can use tissue paper shapes that are cut or torn to illustrate differences in colour value. Overlapping the shapes creates new values since the paper is translucent. Get them to create a composition based on overlapping floral, vegetable or fruit shapes.

- Crosshatching can be used to communicate the dark tones of an object. Ask students to make a composition using only black felt pen (fine nibbed) or pen and ink. As a beginning exercise, make only one object using crosshatching to show its dark tones and perhaps its shadow. Students can then use black and white photographs or parts of them to make a composition using the crosshatching technique. The darkest tones will be denser than the lighter ones.

Integrating with Art Content Areas:

This concept can be used as a basis for learning Concept F in this component. It can also be used as a basis for an opportunity in

EXPRESSION, Component 10:

(i)	**Purpose**	▸ Students can make a composition using tonal transitions
(ii)	**Subject Matter**	▸ by choosing their own theme
(iii)	**Media and Techniques**	▸ using printmaking (found object printing, cardboard or paper printing are appropriate for this activity).

D. Attention should be given to well distributed negative space as well as to the balance of positive forms.

Suggested Methods or Strategies:

- To review concepts of positive and negative space refer to **Level Two, Component 5, Concept A.**
- See lesson "Black and White Designs" in **Collage Ideas** by Pluckrose.
- Have students take a piece of 9 x 12 dark construction paper and cut it in two, horizontally or vertically, making an irregular path as they cut. Then the two pieces can be taken and moved apart on a white sheet of paper to allow different amounts of space between them. Encourage students to try different amounts of space before gluing the two pieces down. Get them to evaluate the composition in terms of how well the positive dark shapes (are balanced by the negative) white space left in between.
- Review the concept that, in a landscape, the foreground or subject is the positive space, and the background is negative space. Direct attention to landscape and have students trace around the positive space with their fingers. Discuss whether the distribution of negative space balances the composition. Then ask students to use construction paper to cut a city skyline that will divide sky and buildings in an interesting way. (There should be variation in heights and sizes.) When evaluating these compositions for well distributed positive and negative space, view them upside down, since even when subject matter is ignored, the balance between the spaces should be interesting rather than predictable and monotonous.

- Have students paint one large deciduous tree on white paper so that the top and bottom disappears into the picture plane. Encourage them to add branches without leaves and to paint the tree of center on the paper. Once this has been done, ask them to evaluate the balance between the tree and its background. Let them decide individually depending on the width of the trunk, the amount of branches shown, whether to add additional positive space to the amount of negative space left.

- See **ANOTHER LOOK, Level A, "Trees".**

Integrating with Art Content Areas:

This concept can be used as a basis for teaching Concept E that follows. (Interesting negative space complements and binds the positive areas into an harmonious whole.)
An opportunity can also be provided in

EXPRESSION, Component 10:

(i)	**Purpose**	▶ Students can make a mock-up for a quilt, rug or floor tiles showing a balance of positive and negative space
(ii)	**Subject Matter**	▶ using squares and triangles (cut from the same size squares)
(iii)	**Media and Techniques**	▶ in cut paper.

E. Interesting negative space complements and binds the positive areas into an harmonious whole.

Suggested Methods or Strategies:

- Have students draw or paint a composition in which the positive space frames a composition within the negative space. Some examples: views through a hole in a fence, a cave opening, a lookout in a fort or castle, the legs of a tall person, a scuba diving mask, a beaver house. Ask students to suggest others. Evaluate the results on the basis of how interesting the negative space is, and how it will complement the positive space frame.

- In a room arrangement, the furniture and accessories represent the positive space and the walls, ceiling and floor the negative space. Using shoe boxes for settings, have students create dioramas in which various rooms of a house are represented. Discuss with students ways in which the walls, ceiling and floor can complement the furniture, especially in colour. Scale should be an important consideration.

- Arrange a still-life to be drawn or painted. Then ask students to add the background to it, using imagination and keeping in mind that the background should complement, not overpower, the still-life arrangement.

- Try a lesson from **ANOTHER LOOK, Level B:** **"Space - Country"** or **"Space - City"**.

Integrating with Art Content Areas:

Concept E can be followed with an opportunity for

EXPRESSION, Component 10:

(i)	**Purpose**	▶ Have students create a landscape in which the negative space complements the positive space
(ii)	**Subject Matter**	▶ based on a theme of their choice
(iii)	**Media and Techniques**	▶ in drawing, painting or cut paper.

F. Pervasive colour, texture or tone can unify a composition as from an overall wash of paint, a glaze, a textural additive, a surface treatment or the like.

Suggested Methods or Strategies:

- Pervasive qualities such as colour, texture or tone refer to qualities that are spread through the entire composition. One way of using colour pervasively in a composition is to start the composition with a watercolour wash as background. The paper should be taped to a surface and then dampened with a wet sponge. A wash is applied by loading the brush and starting at the top of the paper applying horizontal, slightly overlapping strokes from left to right, right to left until the paper is covered. This will provide a background for a composition that will help to unify it. A gradated wash can be made by diluting paint each time the brush is reloaded. Other suggestions for backgrounds:

  - wet paper and apply torn pieces of tissue paper that overlap, remove after a few minutes (tissue provides a stain)
  - use wet-on-wet watercolour technique
  - use staining technique with watercolour.

  This can be applied like a wash except that more than one colour is used. Application of second and third colours should be made once the initial colour is dry. Since watercolour is transparent one colour over another produces a stained effect. Tempera can be diluted to make watercolour paint.

- Pervasive textures can be applied to a composition using a wax resist method. White crayon or candle wax can be applied to represent fog, smoke, rain, or snow before paint is applied. Paint could also be applied using a sponge or a spatter method for an overall textural effect, before or after the composition is created. Small amounts of salt or white sand can be added to watercolour paint before it dries for a grainy effect. (Have students consider an appropriate theme if trying for this effect.)

- Pervasive tones can also be applied in a number of ways. Cross-hatching can be used as background to a drawing and its darkness can be controlled by density. It will also provide a textural effect that is pervasive. The foreground rather than the background could be treated with cross-hatching techniques throughout. Charcoal can be used for tone as well. Smudging it will provide a soft overall tone for the background of a composition or to provide shadows on objects in the foreground. (Fingers, erasers, kleenex or paper towels can be used for smudging.)

- Have students texture a clay built form to unify it. Provide clay for experimentation in texture before the form is decorated. Use found objects, pinching, pulling, pushing the clay with fingers.

- See **Picture Ideas** by Pluckrose for other ways of providing pervasive qualities to a composition.

- See **Emphasis Art** for instructions on tempera-India ink batik, pp. 109-112, which will also provide pervasive qualities to a composition.

Integrating with Art Content Areas:

The lesson suggestions for pervasive qualities in a composition can provide a basis for an opportunity in:

EXPRESSION, Component 10:

(i)	**Purpose**	▶ Students may create a composition with pervasive colour, texture or tone
(ii)	**Subject Matter**	▶ based on a theme of their choice
(iii)	**Media and Techniques**	▶ using drawing or painting techniques described in Concept F.

Elementary Art Education Facilities

THE HOMEROOM CLASSROOM

An art room should have a sink and storage shelves for art materials. Since most art in Alberta elementary schools is taught by the homeroom teacher, it is desirable that each elementary classroom be equipped with a sink and proper storage shelves.

ANCILLARY ROOMS

Ancillary space should be designed so that art instruction can be easily facilitated. While many ancillary rooms cannot be used as an art room when a new school is opened (often due to initial overcrowding) the original purpose of ancillary space should not be forgotten when the space is being designed. Following are a number of considerations that should be given to the design of ancillary space that will be used for art instruction.

The Sinks:

- Peninsular-type counter with double sink (or two peninsulas with single sink in each) located at end of peninsula so as to permit access on three sides. (Sink should be complete with restaurant or clay trap.)

Storage:

- Counter-type, cupboard and walk-in storage for: 1. art paper ranging in size from 230 mm x 300 mm to 560 mm x 710 mm (9 in. x 12 in. to 22 in. x 28 in.), 2. art media (paints, adhesives, inks, yarns, etc.) and hand tools.
- Bins, or bays for large cans, to store clay, plaster of Paris, etc., should be included.
- Walk-in storage for projects in progress (e.g.,papier-mache, sculpture, ceramics, etc.)
- All storage, whether counter-type, cupboard or walk-in, should be equipped with locks due to increasing community use.

Display:

- One section of chalkboard approximately 1200 mm x 3700 mm (4 ft. x 12 ft.). (Consider the use of off-white chalkboard and dark gray chalk so as to relate to the pupils' paper for such lessons as shading and tone.)

- Maximize tackboard on remaining walls. One wall should be vinyl covered tackboard extended to approximately 150 mm (6 in.) above floor to allow Division I pupils to arrange displays.

- Lockable display cases (well-lighted) are needed in Main Foyer for 2-Dimensional and 3-Dimensional art projects.

- Corridors should have tackboard in many places, as well as picture molding or hanging strips (at suitable height for child viewing).

Flooring:

- Lino of a washable surface and a mottled pattern. Carpet should not be used.

Windows and Ventilation:

- Because the outdoors plays an important part in art education, art rooms should have windows. Windows should have blackout facilities for audio-visual purposes. Windows could also assist the special ventilation needs of an art room. A fume cabinet should be part of the room.

Electrical:

- Lighting to be fluorescent type of 1100 lux (100 foot-candles).

- Minimum of 8 110V duplex outlets (one outlet to be 20 amps and on separate circuit to allow for use of kiln). Several circuits should be used.

Kiln Closet:

- With exhaust system and fresh air supply.

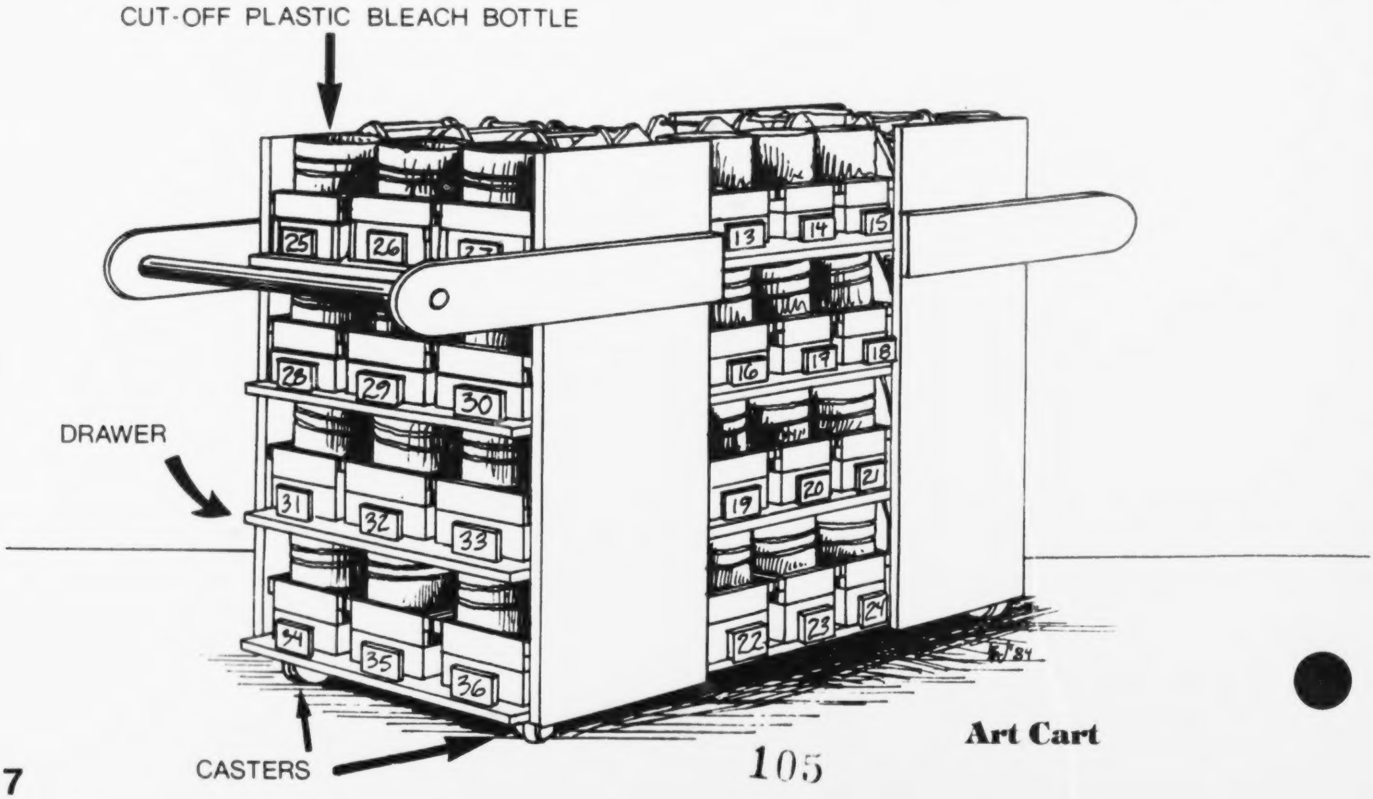
Organizing the Classroom for Instruction

If a teacher can find the time, energy and creativity to "super-organize" the room for art, major problems (such as a carpet or lack of a sink) that can make teaching art difficult can be overcome. When a classroom is highly organized the teacher is freed from the drudgery of spending time before each art class searching for new ideas, searching for materials and finally laying out the materials. If each child has one or more "management tasks" the art class will begin to "run itself" and the teacher will have the time to enjoy talking with individual students. Please see the example of a management chart included here.

Since this curriculum teaches EXPRESSION through studio techniques, it would be wise to organize the classroom on the basis of painting, drawing, printmaking, sculpture, the fabric arts and photography and technographic arts. Many teachers shy away from the "messier" techniques, but these "messy" techniques are actually at the heart of teaching art.

1. ART CART

If the room is organized for painting, ideas for art are never difficult to find. Teachers may be interested in the teacher-made "art cart" depicted below. The advantages of the organization (of the art cart) is that the paint is always ready to use, the water is already in the tins, and the tins are secured in a box so that they are difficult to spill.



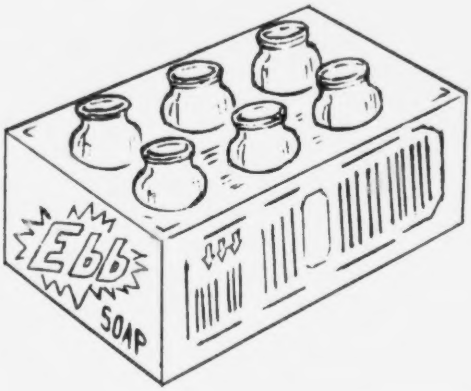
Art Cart

Clean-up and Management Chart for Our Class Studio

Students	Management Task	Dates							
		Sept 27	Oct 1	Oct 2	Oct 3	Oct 4	Oct 5		
Terry	Studio Director.								
Barbara	Make sure floor is clear.	✓	✓						
Jason	Desktops clean.	✓	✓						
Karen	Paint Kits. (yellow group) Put clean water in each can. Make sure kit is clean.	✓	✓						
Chrestina	Paint Kits. (orange group)	✓	✓						
Ryan	Paint Kits. (red group)	✓	✓						
Paula	Paint Kits. (blue group)	✓	✓						
Kyle	Paint Kits. (green group)	✓	✓						
Adam	Painting Boards. (make tidy in shelves).	✓	✓						
Heather	Art Folders. (make tidy in shelves).	✓	✓						
Sandra	Paint Brushes. Replace. Make sure they are clean and dry.	✓	✓						
Brett	Tool Board. Look for missing tools.	✓	✓						
Sean	Clay Boards. Make sure they are clean and in place.	✓	✓						
Chris	Rolling Pins. Make sure they are clean and in place.	✓	✓						
Todd	Dispense Clay. Make sure bag is kept sealed.	✓	✓						
Jennifer	Clay Water. Dump outside. Replace with clean water.	✓	✓						
Melanie	Clay Tools. Collect and make sure they are clean.	✓	✓						
Donald	Printmaking Press. Make sure it is clean. Put it on the shelf.	✓	✓						
Michael	Brayers. Clean and hang up in place.	✓	✓						
Jeremy	Ink Rolling Plates. Make sure they are clean.	✓	✓						
Chrestina	Printmaking Ink Tubes. Make sure the tops are on. Put away.	✓	✓						
Robert	Still Life Objects. Put in cupboard. Make tidy.	✓	✓						
Rebecca	Paper - all sizes in proper place.	✓	✓						
Sara	Pencils - collect drawing pencils.	✓	✓						
Cathy	Looms - hang up in proper place.	✓	✓						
Lisa	Drawing Stools - hang up.	✓	✓						
Travis	Drawing Boards - put on shelf - tidy.	✓	✓						

3. SPILL PROOFING PAINT

Less sophisticated methods of having paint ready to use and made "spill proof" are easier to establish. For example, large, sturdy cardboard soap boxes can have circles cut into them so that plastic or glass bottles can be fitted into them.



Five or six of these boxes would allow the teacher to organize a whole class into manageable groups for "non-spillable" painting.

4. IMPROVING PAINT

Students and teachers can make better liquid paint than is available from commercial manufacturers by mixing powdered tempera with laundry starch or fabric softener. The laundry product keeps the paint particles suspended (suspension agent) and gives the mixture a smooth, creamy viscosity. Use more laundry product than water. Add a spoonful of a disinfectant cleaning product or a drop or two of Oil of Cloves or Oil of Wintergreen to act as a preservative and to give the paint an attractive aroma. This paint can also be used as an ink for relief or screen printmaking although commercial inks (water-based) are often more successful. Contact a local art education consultant for reliable commercial sources.

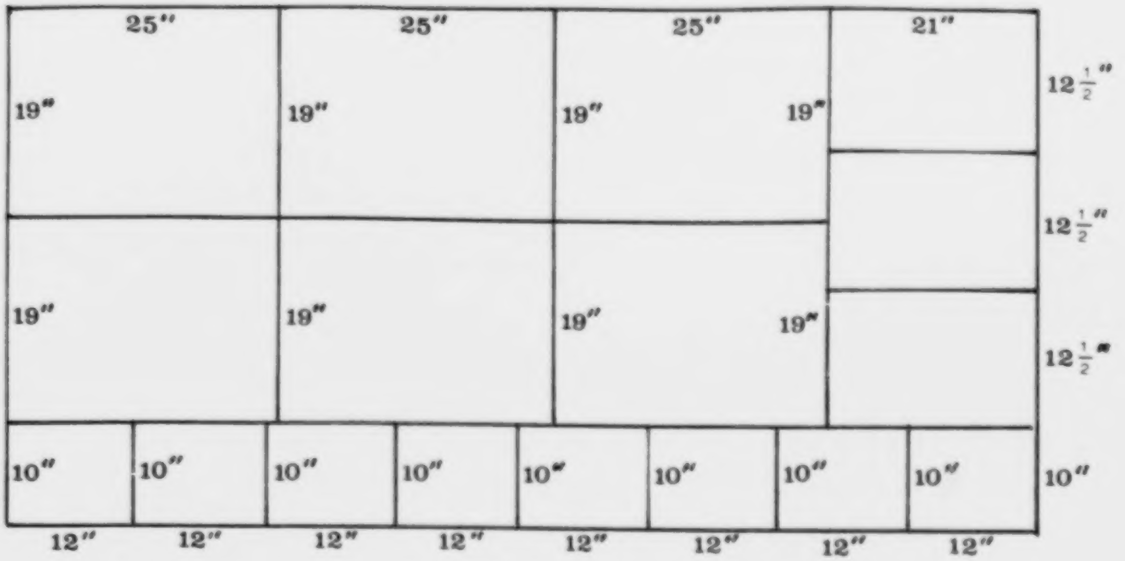
5. PAINTING/DRAWING BOARDS

Painting boards are an important tool for successful works. A diagram of how a 4' x 8' sheet of masonite can be cut up by the local lumberyard is included. The larger boards (19" x 25") are designed so that a 18" x 24" sheet of inexpensive cream manilla can be taped down so that the paper will not wrinkle and warp when the paint dries. It is important to tape all the way around the paper. Masking tape is inexpensive when purchased in bulk by the school jurisdiction. The painting board is more useful than an easel because the board can be placed flat on the table so that paint won't run down the picture while the child is working. See following page.

Painting/Drawing Boards

4' x 8' x $\frac{1}{8}$" untempered
masonite

Cutting Diagram


25"
25"
25"
21"
19"
19"
19"
19"
12 1/2"
12 1/2"
19"
19"
19"
19"
12 1/2"
10"
10"
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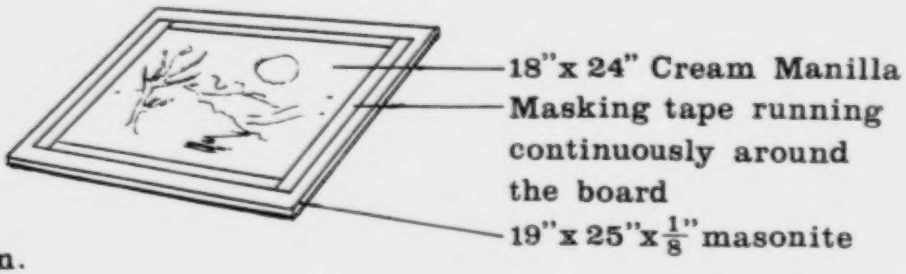

18"x 24" Cream Manilla
Masking tape running continuously around the board
19"x 25"x $\frac{1}{8}$" masonite

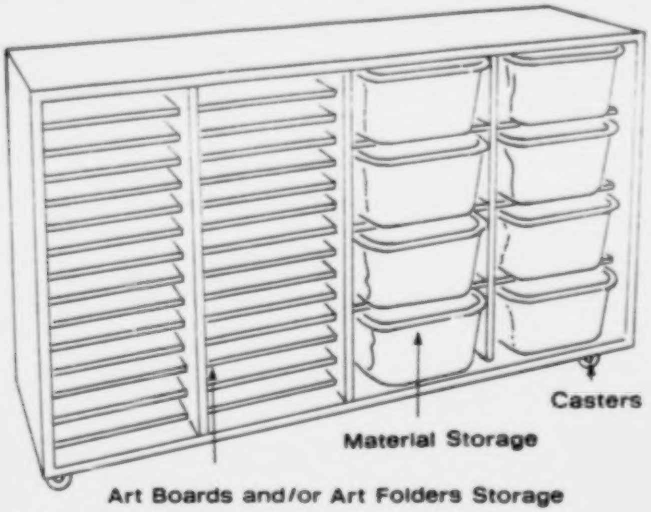
1" = 2.54 cm.

1' = 30.48 cm.

NOTE: Masonite is still sold in sheets that are four feet by eight feet and one-eighth inch thick and most art paper is still sold in inches as the form of measurement. At the time of this printing there has been no move to convert them to metric. Thus this cutting diagram has been presented in feet and inches.

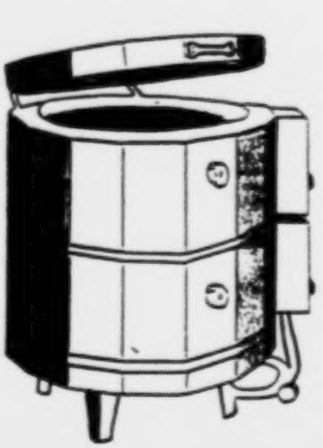
6. STORAGE

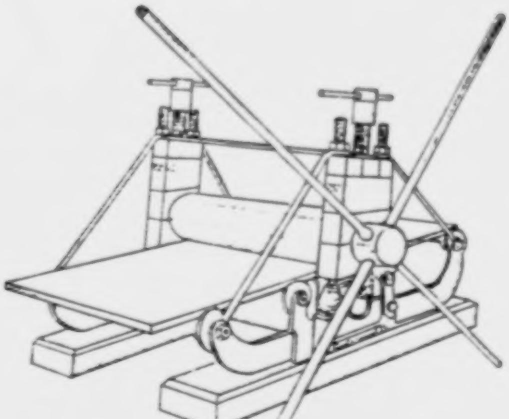
Mobile storage and drying racks or shelves for painting boards, art folders and materials can be teacher-made, built by school board personnel or purchased commercially. This kind of storage is extremely important for the organized classroom. Storage furniture can also act as area dividers in the class studio.



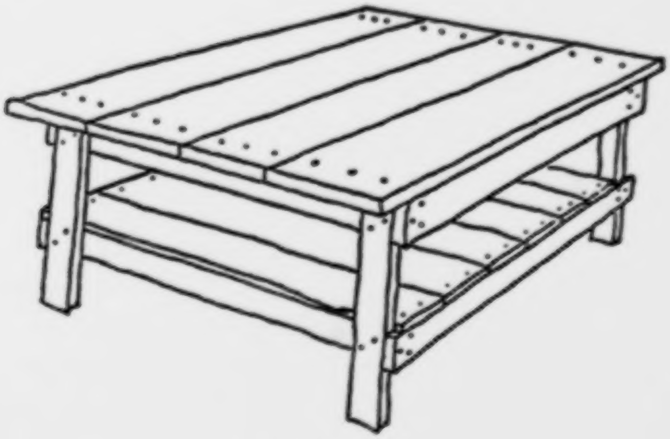
7. OTHER FACILITIES

While a special art room is considered by many to be desirable in an elementary school, others feel that many teachers using the same art room presents organization problems. Some teachers feel that having art classes in their homerooms allows them more easily to use art as a basis for integrating their total curriculum. Ideally, there should be an art room for those teachers who want to use it. What is most important is that if the funding is available, the room where art is taught should have a sink. If possible, that sink should have a sediment trap so that clay and other like materials will not clog the water system. Two other equipment items that schools should make plans to acquire, in order to have a well-rounded art programme, are a kiln and a printmaking press.

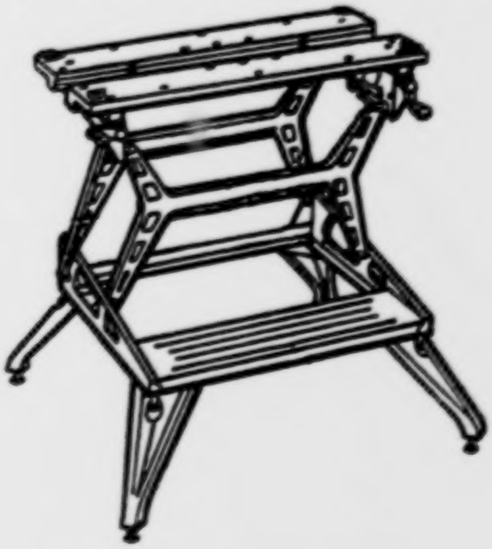




At least one large table (possibly in lieu of some of the student desks) would be handy as a working surface for individual and group work, for demonstrations and possibly for display. A teacher-made workbench and a commercially available portable workbench and vice are illustrated below. These devices allow children to assemble art works by various construction processes such as nailing, gluing, stapling, bending, sawing, drilling, sanding and soldering. An adventurous class studio will have a place where tools such as hammers, saws, drills and screwdrivers are hung.



TEACHER-MADE WORKBENCH



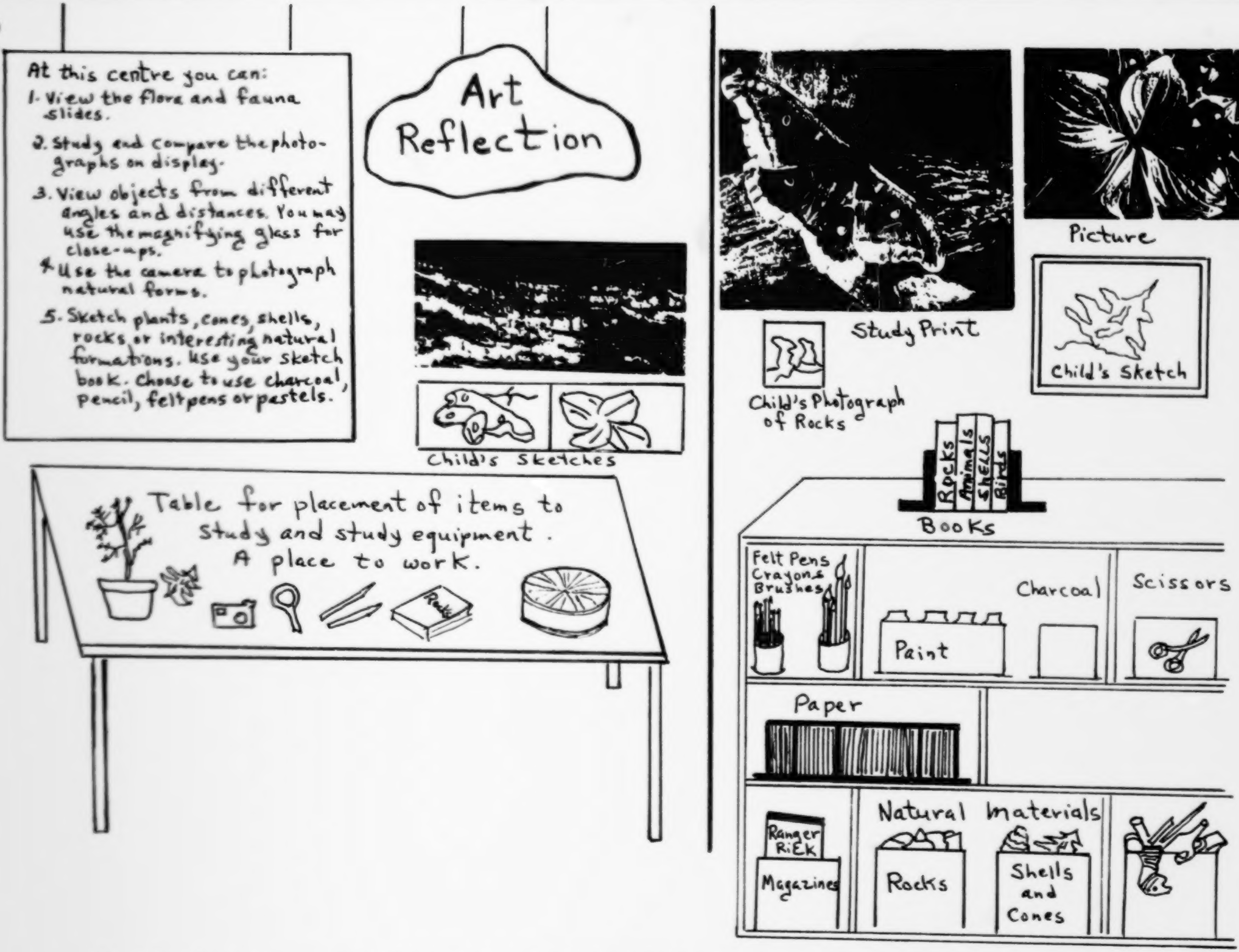
PORTABLE WORKBENCH AND VICE

8. DISPLAY AREAS

One or more classroom wall spaces could be reserved for student works and didactic materials. The teacher should work toward the ideal in which displays are designed and hung by the students themselves. The more that children are involved in display and organization, the more "ownership" they feel for the class "studio". Even the cut-out letters that make up the title to the display can be "child-made". Guy wires and clothespins can be used for hanging in-progress work as well as supporting 2 and 3-D projects.

9. LEARNING CENTRES

One way to organize materials for projects such as painting, printmaking, clay work and fabric design (e.g. batik) is to have only four or five children work at the project(s) at one time. Instead of having to acquire thirty rolling pins and thirty clay boards for the entire class to work at one time, only four or five of these items would be required. Many teachers are making use of learning centres as a way of individualizing their instruction in all subjects.



At this centre you can:

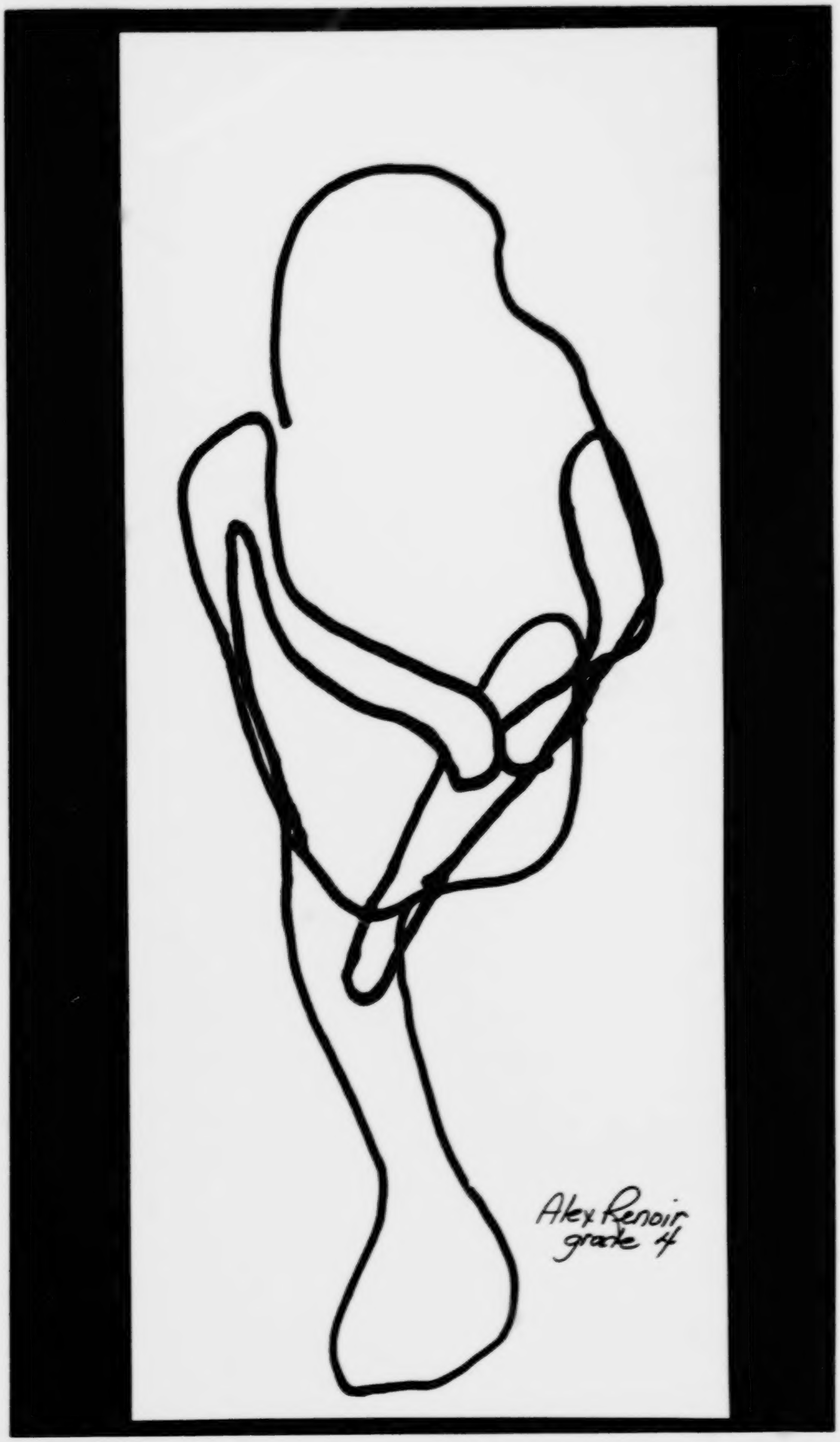
1. View the flora and fauna slides.
2. Study and compare the photographs on display.
3. View objects from different angles and distances. You may use the magnifying glass for close-ups.
4. Use the camera to photograph natural forms.
5. Sketch plants, cones, shells, rocks or interesting natural formations. Use your sketch book. Choose to use charcoal, pencil, feltpens or pastels.

Art Reflection
Child's Sketches
Table for placement of items to study and study equipment. A place to work.
Rocks
Study Print
Picture
Child's Photograph of Rocks
Child's Sketch
Rocks
Animals
Shells
Birds
Books
Felt Pens
Crayons
Brushes
Charcoal
Scissors
Paint
Paper
Natural Materials
Ranger Rick
Magazines
Rocks
Shells and Cones

Example of an ART LEARNING CENTRE set up for REFLECTION, Level Two, Component One: Students will make distinctions within classes of natural objects [illegible] forms.

When children are provided with choices in their art activities they can take pride in the work that they have initiated from their own decisions.

When children see how well their art programme is organized, and that they are an important part of that organization, they realize that the teacher feels art is important, and they will recognize that cooperation and hard work are necessary in order to learn about art.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grade 4

Chapter IV - Evaluation

Evaluating Student Progress

This curriculum stresses the individual child's growth in the four content areas (REFLECTION, DEPICTION, COMPOSITION and EXPRESSION) of image-making. Studying art involves learning factual knowledge and developing specific skills, but all areas of the child's development must be taken into account. Laura Chapman[1] states:

> Teachers cannot assess significant growth if art learning is considered only a matter of mastery. There are no absolute standards for judging sensitivity, flexibility, empathy, and risk-taking, all of which are vital in art expression.

Evaluation is an ongoing process in all art activities and is gained through interaction with the child and his/her art works.

Grading (letter or numerical) in the four content areas is not compatible with the goals of this curriculum as it does not foster the self-concept and image-making skills of each child. Grades compare children and do not allow them to progress at their own rate, which is vital to the philosophy of this art curriculum.

Following are suggested methods of student evaluation in art:

(1) **Observations**

The teacher records periodically what a child is doing during an art session,

i.e., describe:

-what media the child is using
-how she/he is using it
-where she/he is using it

Include in this observation the child's interactions with others and the environment. This type of observation should be as objective as possible. They can be used for parent/teacher interviews as well as for planning subsequent lessons.

[1] Chapman, Laura. Approaches to Art in Education. New York: Harcourt, Brace, Jovanovich, Inc., 1978.

(2) Anecdotal Records

The teacher records a brief summary of the child's involvement in one or more art projects. These may be recorded at intervals throughout the year and used for parent/teacher interviews and written comments on report cards. Anecdotal records give the teacher an overview of the child's growth, development and interest in art. They are subjective interpretations of observation.

i.e.,
- Tyler always uses black paint.
- Jennifer avoids getting her hands dirty.
- Kyle is very interested in science fiction.

(3) Portfolios

At the beginning of the school term, each child develops a portfolio for preserving work throughout the year. A suitable portfolio can be constructed by folding in half a large sheet of manila tag and securing the edges with book binding tape.

The teacher makes periodic checks to evaluate each child's growth in art development and the application of reflective, depictive and compositional skills in expression.

(4) Sketch Book

Each child should have a sketch book. The unlined scribbler is suitable for making sketches in a variety of media, either in class or on field trips. Another device is the scrapbook which also gives students an opportunity to glue in picture collections. The teacher should make periodic checks to discover pupil interests and make an evaluation of depictive skills.

(5) Photographs of Three Dimensional Work

Polaroid or instamatic photographs can be taken of three-dimensional work and stored in the student's portfolio. Children may learn photographic techniques to photograph their own individual art projects.

(6) **Displays**

All children's art work should be displayed. These displays demonstrate a wide range of student work and a variety of individual differences or solutions to problems. Attached notes to displays identify objectives and aid students in assessing their own work.

(7) **Checklists**

Another method of gathering information on a child's progress is to keep checklists. Teachers should develop their own checklists to suit their own circumstances.

Following is a guide that can be adapted for a unit of study or a reporting period.

* STUDENT's NAME Shonna Hunter

ART: (art activity, unit of study, reporting period)
(use ✓ mark or E-excellent, S-satisfactory, I-needs improvement at right)

1. Shows facility in the use of art tools and materials	1. ✓
2. Shows respect for art tools and materials	2. ✓
3. Shows awareness of his/her visual environment through discussion and by means of visual statements (drawing, painting, etc.)	3. ✓
4. Shows an interest in the visual art of classmates and other artists (local, contemporary, historical)	4.
5. Shows an ability to use art vocabulary in discussing art works	5.
6. Shows an ability to analyze and interpret art work commensurate with his/her level of growth and development	6.
7. Applies what has been learned about visual relationships (art elements and principles) to his/her work	7. ✓
8. Shows ability to generate his/her own imagery	8. ✓

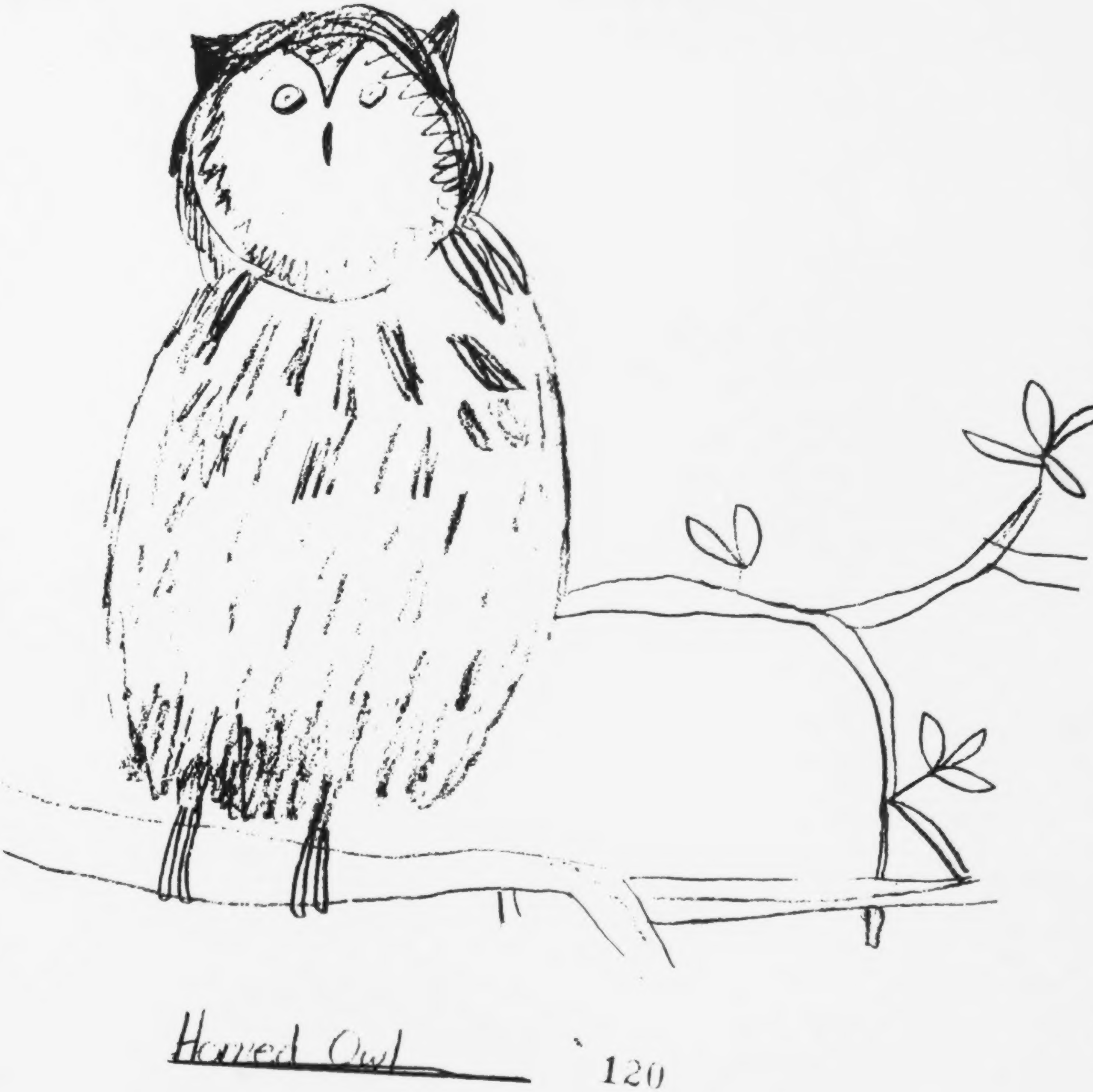
CONTENT AREAS	AREAS OF EMPHASIS	MEANS USED FOR DEVELOPMENT
REFLECTION	analyzed natural forms	field trip to park plant study in neighborhood
DEPICTION	studied qualities and details of forms	drawing and painting media
COMPOSITION	emphasis unity	fabric collage watercolor painting
EXPRESSION	choices made in purpose, subject matter, media and techniques	clay sculpture photography printmaking

ANECDOTAL RECORD: (observations, etc.)

chooses art activities in free time
shows a preference for painting
relates own experiences to themes

*Based on report card from Virginia Park School, Edmonton Public Schools.

Appendix



Horned Owl

Glossary

abstraction, abstract	terms given to forms created by the artist but usually derived from objects observed or experienced. Usually involves simplification or rearrangement, often to the point where the forms seem to have little relationship to things in the natural environment (see non-objective).
acrylic	a water-compatible synthetic painting medium.
aesthetic	quality of attractiveness and cohesiveness.
analogous colours	colours closely related to each other or the colour wheel. e.g., yellow, orange and red.
applique	sticking or sewing decorative fabric shapes onto fabric backgrounds. Several layers can be involved.
armature	rigid framework in sculpture as a foundation or skeleton for clay, papier-mâché or plaster.
art criticism	the practice of forming interpretations and making critical judgements about art.
art elements	are those attributes of a visual image called line, shape, colour, texture and value.
art principles	are the organizational principles used to create a composition: balance, emphasis, movement and unity.
assemblage	an art technique that utilizes found materials in a combination of collage, painting and sculpture.
asymmetry	a balance made up of unlike design on each side of an imaginary central axis.
automatic gesture drawing	drawing without thinking.
background	a) the space in pictorial representation, usually appearing as if in the distance, arranged to provide relief for the principle object. b) the general scene or surface against or upon which designs, patterns or figures are represented.

balance	equalized distribution of forms and interest areas in a composition.
baren	an object such as a spoon, smooth piece of wood or clean brayer that is used to rub the back of the printing paper so that the ink from the printing plate will be transferred to the paper.
base line	an imaginary line in a composition on which figures or objects sit.
batik	a process of decorating textiles by applying a resist of melted wax to the fabric before dipping it into a dye.
bisque	unglazed porcelain or pottery; the initial firing of clay objects.
block	a prepared surface which is inked and printed.
brayer	a roller used to apply paint or ink.
calligraphic line	any controlled, flowing, continuous use of line in painting, drawing and sculpture; the character and quality of an artist's linear work.
casting	reproducing a given shape by pouring fluid material into a mold. The solidified material is the reproduction.
cat stairs	two strips of paper glued at right angles at one end and then alternately folded across each other.
charcoal	a soft, black drawing stick, originally made from roasting wood in an oven.
cinematography	the technique of taking motion pictures.
collage	an art form in which the artist creates the image, or a portion of it, by adhering real materials that possess actual textures to the picture plane surface.
collage print	a relief print made from inking a plate using a collage technique (see relief).

collograph	a print pulled from a block on which the design is made of a relief surface consisting of collage-like materials.
colour	name for a hue, or the colour itself.
colourants	pigments used in mixing glazes.
colour harmonies	colour combinations based on their relationships: analogous colours, contrasting colours, complementary colours, colours equidistant from each other on a colour wheel. (Tiad)
colour scheme	an orderly selection and arrangement of colours whose relationships affect the character of the art product.
colour wheel	a circular system devised to show continuous relationships of the primary, secondary and tertiary colours of the spectrum.
complementary colours	two colours that are directly opposite each other on the colour wheel. A primary colour is complementary to a secondary colour that is a mixture of the two remaining primaries (e.g., red is complementary to green which is a mixture of yellow and blue).
composition	the act of organizing all the elements of a work of art into a harmoniously unified whole. Each element used may have particular characteristics that create interest, but must function in such a way that the whole composition is more important than its parts.
concentric	having a common centre. e.g., a bull's eye.
construction	the process of making a sculpture by assembling and joining a wide variety of materials, such as wood, cardboard, plastic, paper and metal.
conte'	a crayon of semi-hard chalk of fine texture with a sufficiently oily binder so that it adheres to smooth paper and does not dust off easily.
content	the subject matter of a work of art.

continuity	unity in a composition achieved through colour, shape, theme or style.
continuous line	slow, analytical drawing that describes the contours and surfaces of an object with a single continuous motion of the drawing instrument (see contours).
contour	contour drawing describes the edges and surfaces of an object in relation to its occupied space (see continuous line).
contrast	emphasize differences or opposition of elements in a work of art.
contrasting colours	a combination of light and dark values of colours.
couching	a series of tiny stitches is used to hold one or more threads in place. It is often used to give interest to lines and borders.
craftsmanship	the quality which embodies the skill and care with which a thing is made or crafted.
crayon engraving	a crayoned surface that is covered with black tempera mixed with soap and then incised with a sharp pencil to reveal the crayon underneath.
crayon resist	a process in which paint is applied to a surface after it is crayoned. If the crayon is applied thickly enough and the water based paint is thin enough the crayon will "resist" the paint.
critic	someone who interprets and evaluates work of art. Critical skills include abilities to describe the content, meanings, and purposes of art works, and to judge their effectiveness in conveying meaning.
cross-hatching	a method of drawing using many overlapping sets of parallel lines to create value differences.
curvilinear	stressing the use of curved lines as opposed to rectilinear, which stresses straight lines.
decorative	the quality that emphasizes the two-dimensional nature of any of the visual elements. Decoration enriches a surface without denying the essential flatness of its nature.

expressionism	a style of art work which developed in the late and early 20th century. It features an intensity of feeling, and distortion or exaggeration of forms.
figure-ground	a phrase referring to a spatial relationship between forms and the backgrounds against which they have been placed (see positive-negative space).
fire	to bake clay in a kiln.
focal point	the centre of interest or attention in a work of art.
foreground	in two-dimensional works, the space depicted as nearest to the viewer.
foreshortening	the apparent visual compression or distortion of forms in a composition to indicate depth in space.
form	a shape or mass; also the total configuration of the shapes, structures, and expressiveness that comprise a work of art.
found object	something found, not looked for, which is used by the artist in collages, construction or for stamp printing.
frieze	a decorative band along the top of a wall, usually composed of several sections.
frottage	also called a rubbing technique of capturing textural effects by placing paper over objects that have a raised surface and rubbing the paper with graphite or wax crayon.
gadget printing	a printmaking technique using inked found objects.
gels	transparent colour media placed on lighting instruments to produce different colours.
gesture drawing	action drawing created rapidly and sketchily, capturing the movement or position of a given object.

glaze	a surface application for ceramics, made principally of silica, applied in liquid form to bisqueware and fired.
gradation	advancement by successive stages of one tone or value to another.
greenware	unfired clay when in leather-hard stage.
grid system	a system of parallel, evenly spaced horizontal and vertical lines to create a graph on an image. The visual information within each block of the graph can then be transferred to a graph of different dimensions to enlarge, reduce or distort the image.
ground	the surface on which an artwork is made.
harmony	the unity of all the visual elements of a composition, achieved by repetition of the same or similar elements.
hatching	a method of drawing using close groupings of short parallel lines.
hue	the name of a colour.
illustration	an art practice that stresses anecdotes or story situations; the content is usually readily recognized and narrative (describes events).
image	a mentally envisioned thing or plan given concrete appearance through use of an art medium; also, the general appearance of a work.
impasto	a particularly thick or heavy application of paint.
implied line	an imaginary line between two points or an imaginary continuation of a partial line.
impressionism	a 19th century French movement in painting. Impressionists devised the spectrum palette and relied on optical mixing to capture the impression of light at a given moment. The most important impressionists include Edouard Manet, Claude Monet, Auguste Renoir, Alfred Sisley and Edgar Degas.

depth illusion	a two-dimensional surface that gives the illusion of three-dimensions -- has depth illusion.
design	the planned organization of composition.
designed objects	an object that is made either by hand or through manufacturing processes.
diorama	a three-dimensional design arranged within a box-like framework, visible from the front only.
distortion	anything altered or twisted out of its normal, natural or original shape.
dominance	the principle of visual organization that suggests that certain elements should assume more importance than others in the same composition.
drawing mediums	any drawing materials or tools used as a vehicle for expression.
dry brush	a watercolour brush technique in which short strokes are made using a brush that is almost dry.
dullness	refers to lack of vividness or brightness in a colour or hue and is made by adding grey to a colour or by mixing two complementaries together.
dynamic rhythms	rhythms that simulate movement in a composition.
edition	an edition is the number of prints the artist makes of that set. The size of the edition is up to the artist. At the bottom of each print, the artist puts the title, his signature, and the number of that particular print in the edition (e.g., 7/24 - the seventh print of an edition of 24).
elements of design	the basic visual signs as they are combined into components used by the artist to express creative ideas. The basic elements are line, shape, value, texture, space and colour.
emboss	mold or stamp a surface to raise a design into relief.
emphasis	a principle of design that establishes a relationship, attention or significance: a relationship between dominant and subordinate elements in composition (see Dominance).

incised design	a surface designed with cut or impressed lines.
intaglio	a printing process where the printing ink is forced down into the printing surface.
intensity	the saturation or strength of a colour determined by the quality of light reflected from it (the brightness or dullness of a colour).
interchange	to switch each of two things into the place of the other.
juxtaposition	the state developed between objects in close spatial relationship.
kinetic art	art that moves, driven by atmospheric forces (e.g., Calder's mobiles) or by motors, magnets, etc.
linear perspective	using lines to create the illusion of a three-dimensional space on a two-dimensional surface.
lino cut	a print made from a lino block which has a design cut into it.
literal meaning	a meaning devoid of exaggeration, metaphor or embellishment, in art work: that which is obvious.
lithography	the process of printing from a smooth limestone or metal plate on which the image to be printed is ink-receptive and the blank area ink-repellant.
low relief sculpture	the rounding and cutting of figures and designs so that they appear a little higher than a flat background. It is often seen in frieze work and in ornamental carving on furniture and bases.
massing	a drawing technique in which a shape or position is captured by pushing it out from the inside to the edges.
medium, media	the materials and tools used by the artist to create the visual elements perceived by the viewer of the work of art. Mixed media: art work that uses a combination of media.

metamorphosis	a series of drawings that describes and records the real or imagined changes in objects over time.
middle ground	that part of the picture plane which appears between foreground and background.
mixed media	the use of several different materials from different studio areas in the same work of art. e.g. crayon resist - which combines drawing and painting mediums.
mobile	a balanced construction with moving parts, suspended from above, and moving freely in the air currents.
modelling	a sculptural term meaning to shape a pliable material.
monochrome	a single colour or the value variation of a single hue.
monoprint	the technique whereby it is possible to make only one print by transferring an image from an inked surface to a blank one.
montage	a composition produced by overlapping, joining and pasting pictures or portions of pictures onto a flat surface.
mosaic	a design composed of small pieces of tile, glass or other materials.
movement	a direction and degree of energy implied by art elements in specific pictorial situations; amounts of visual thrust produced by such matters as dimension, placement and accent.
mural	a wall painting.
negative space	the unoccupied or empty space left after the positive shapes have been placed by the artist.
nesting	the occurrence of one or more shapes inside another in a composition.

non-objective	an approach to art in which the visual signs are entirely based on imaginative or technical derivations and not derived from anything ever seen by the artist. The shapes, their organization, and their treatment by the artist are entirely personalized and consequently not associated by the observer with any previously experienced natural form.
oil pastels	oil-based colouring sticks.
opaque	impermeability to light. e.g., tempera paint has an opaque quality.
organic	pertaining to nature, natural objects, or living things. Organic forms are often irregular and contrasted with geometric or man-made forms.
original	a work composed firsthand.
oxides	colourants which are mixed with plastic vitrox and colemanite to make glazes for clay.
painting mediums, media	any painting materials or tools used as a vehicle for expression.
palette	a board or other device upon which colours are mixed; the group of colours used by an artist in a given composition.
papier-mâché	paper torn into small pieces and mixed with a binder of dry paste and water, used as a modelling medium. Also, glued paper strips applied over prepared forms.
pastels	soft, coloured chalks to use on paper or cloth.
pattern	the repetition of elements or the combination of elements in a regular, systematic organization.
perspective	a mechanical system of creating the illusion of a three-dimensional space on a two-dimensional surface.
photogram	a design made by exposing an arrangement of objects on photographically sensitive paper.

photo montage	a picture formed by applying separate photographic images in parts or layers to form a total image.
pictograph	a picture representing a word or idea.
picture plane	the actual flat surface on which the artist creates a pictorial image.
pigment	a colour substance, usually powdered, which becomes paint or ink when mixed with a liquid in which it is partially soluble.
pinch pot	a simple, small pot shaped by pinching the walls from a ball of clay.
plane	a flat, curved, moving, two-dimensional surface of any form, such as a side of a cube.
plate	block, stone, stencil or other material upon which an image has been carved, drawn or etched for the purpose of printing.
positive space, positive shapes	the enclosed areas that represent the initial selection of shapes planned by the artist.
pottery	an object made of earthenware and hardened by firing.
primary colours	the three basic colours of the spectrum that cannot be produced by mixing pigments; red, yellow, and blue.
print	to transfer an image from one surface to another.
printing press	a machine used to transfer the ink from the plate to the paper by means of pressure.
print	an impression or proof taken from any block or plate which has been prepared for that purpose. A print is regarded as an original work of art.
proof	the first print made for the artist's personal use and not counted as part of the edition of that print.

pull	to produce a print or impression.
radial	a form of symmetry in which lines, real or implied, seem to emanate from a central point.
realism	an art style in which the artist attempts to represent his/her subject as it actually appears in nature (naturalistically). Many modern "Magic Realists" use photographs as aids in their paintings.
receding planes	a means of perspective in which one or two vanishing points are established on the eye-level line.
related shapes	shapes that are similar in appearance.
relief printing	printing from a design raised from a background surface (the opposite of "intaglio" printmaking). See intaglio.
relief sculpture	a type of sculpture which projects from a surface.
relief sculpture (bas-relief)	partial projection from the main mass.
repetition	the repeated use of the same visual element in a composition.
representation	a manner of expression in which the subject matter is presented so that visual forms are related to actual forms experienced by the viewer.
reproduction	a copy of an original work of art, usually in another medium. Reproductions are often erroneously called "prints" (see print and edition).
rhythm	repeated elements of design in a composition that create harmonious movement.
romanticism	a style prevalent in the first half of the 19th Century; particularly in painting, in which imagination played the dominant role. The illustration of literary themes was one of the main concerns.

rubbings	images produced by rubbing a soft drawing instrument over paper placed against a textured surface (see frottage).
scale	relative or proportional size.
scoring	a method of incising paper or card so that it can be folded along the scored line, or to make grooves in clay using an edged tool, as a step in cementing two pieces of clay together.
sculpture, sculpting	the art of shaping three-dimensional forms.
secondary colours	colours created by the equal combination of two primary colours: orange, green and violet.
serigraphy	printmaking using the silkscreen process.
sgraffito	decoration produced by scratching away a surface layer to reveal a different coloured ground.
shade	the dark values of a colour made from the combination of the pure colour and amounts of black.
shadow puppets	stick puppets used behind a screen or sheet through which some light will pass and only the outlines of the puppets can be seen.
shape	an area that is differentiated from the space around it because of a defined boundary or a difference in value, colour, or texture.
skeletal	the quality of an object that contains a rigid inner support that determines the outward form of the object.
slab	a flat piece of clay which can be made by rolling it out or patting it flat.
slip	a thick solution of clay and water used in ceramics for decorating or adhering.

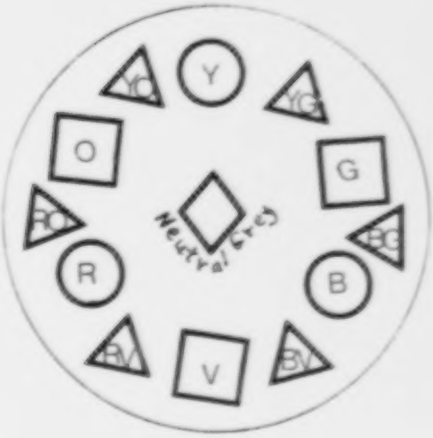
space	an extent, measurable or infinite, that can be understood as an area or distance; an empty volume to be occupied by a form, to be used positively or negatively in relation to that form.
spatial depth	space possessing thickness as well as length and breadth; a pictorial illusion that suggests recession of forms into space.
spatter painting	a painting technique in which the paint is spattered by running the fingers along a loaded brush such as a toothbrush or the brush is shaken to spatter the paint.
spindle	a notched stick for spinning fibers into thread by hand.
stains	a mixture of water and the oxides used in glazing clay.
staining	a watercolour technique in which one transparent colour is painted over another after it dries.
stencil	a thin sheet of paper, metal or plastic film cut to leave openings through which colour can be transferred to a surface beneath (positive or negative spaces).
stencil printing	a printmaking method in which the colour is brushed through the opening of a stencil onto paper. Silkscreen is a stencil process.
still-life	an arrangement of inanimate objects such as fruit, flowers, or pottery used as the subject of a work of art.
still photography	photography used to capture a frozen moment in time, i.e. traditional photography without animation.
stippling	rapid up and down motion with the brush in which the paint is laid down in dots of dabs or colour.
storyboard	device for presenting a visual/verbal outline of a sequence of events. It consists of a series of frames in which the events are presented in a specific order.

studio areas or techniques	the major techniques or methods of making art: drawing, painting, printmaking, (including photography), sculpture (including ceramics) and the fabric arts.
style	the characteristic manner and appearance of the works of an individual artist, school or period.
stylized form	a form that is abstract but still recognizable in terms of what it represents or distorts.
surrealism	an artistic style that emphasizes fantasy, imagination and subconscious experiences.
symbol	a form, image, sign or subject standing for something else; often a visible suggestion of something invisible.
symmetry	a form of balance using identical compositional components on either side or a vertical axis.
tabby or plain weave	a simple weaving pattern in which a crosswise thread crosses over one lengthwise thread, under the next, and so on.
tempera	a painting technique using pigment mixed with a binder such as egg yolk, glue, starch or casein.
template	shaped flat material used as a pattern to reproduce the outline of that shape many times.
tertiary colours	colours made by combining a primary and a secondary colour, e.g., red-orange.
texture	the actual or implied tactile quality of a surface, e.g., smooth, rough, soft, hard.
theme	the meaning of a work of art.
three-dimensional	having dimensions of length, width and depth.
thrust lines	those that indicate stance, action or movement.

tie-and-dye (or twist-and-dye)	a method of decorating fabric by twisting or tying sections of it before dipping it into a dye bath.
tint	the light values of a colour made by mixing the colour with varying amounts of white.
tone	the character of colour or value of a surface determined by the amount and quality of light reflected from it.
translucent	allows light to pass through but not the image.
transparent	capable of transmitting light so that objects and images can be seen clearly.
triad	three hues equidistantly located on the colour wheel.
two-dimensional	having dimensions of length and width.
unity	the total effect of a composition that results from the combination of all the works components.
value	the relative degree of lightness or darkness attributed to an area of colour by the amount of light reflected from it.
vanishing point	imaginary point used in linear perspective as the convergence of all lines that recede into space.
viewfinder	a device that helps to narrow the field of vision so that a part of an object or landscape can be framed for examination.
volume	any three-dimensional quantity that is bounded or enclosed, whether solid or void.
warp	the taut threads on a loom.
wash	watered-down pigment that has a transparent quality over opaque lines and colours.
watercolour	pigment mixed with water-soluble gum and applied to paper.

WEFT OR WOOF	the threads which are woven into the warp threads.
WET-ON-WET	a watercolour technique in which paint is applied to a wet surface and radiates out from the point of contact.

Colour Wheel



○ primary colours

□ secondary colours

△ tertiary colours

Complementary Colours

Those that lie across from each other,
on the wheel: e.g. red - green
yellow - violet
blue - orange
red orange - blue green

Adjacent or Analogous Colours

Those which are close neighbors,
on the wheel: e.g. yellow - green
red and red-violet
blue, green and yellow-green

Classical Colour Harmonies or Schemes

1. Complementary or Contrasting	2 hues
a) Split Complementary	3 hues
b) Double Complementary	4 hues
2. Related or Analogous	2 or more hues
3. Triad Equi-distantly located on the colour wheel	3 hues
4. Monochromatic	based on 1 hue

COLOUR PROPERTIES OR VARIABLES

- Hue The name of a colour or its unique position on the colour wheel.

- Value The lightness or darkness of a colour. Sometimes called TONE, it is altered by adding white to a hue (producing a TINT) or by adding black to a hue (producing a SHADE). Varying the value of colours is very important in painting. If we don't bother to make colours lighter and darker - to create tints and shades - then a finished painting may have too little contrast or subtlety to be either effective or attractive. The carrying power may be weak and the work may appear raw. Typical school art is frequently characterized by this lack of colour alteration. Therefore, to counteract the visual problems, the work is either 1) left partially unpainted so that the uncovered paper will act as a contrast or 2) black is used for outlining objects to make them stand out strongly and to separate the raw unaltered colours. We ought to provide a class with appropriate tints and shades for successful paintings or to teach older children how to mix a darker colour INTO a lighter one efficiently and effectively. This mixing can take place directly on the painting paper or on a mixing "palette" such as an egg carton in which the egg carton wells are used for holding the paint.

- Intensity The brightness or dullness of a colour. It is affected by adding the complement which will "gray" a hue or subdue it. Complements neutralize each other. The addition of very little complement to a hue will cut down brightness or intensity significantly. Interesting to note is that when complements are mixed to yield "earthy" or neutralized colours, actually all three primary colours are combined because one of the complements was made originally from the other two primary colours. The three primaries mixed together in suitable, relative amounts will produce a perfect, "colourless" gray. That is why we call the adding of a complement to a hue "graying" the colour. In ordinary school painting, the hues will mix enough on the brushes to gray them slightly or greatly. This unintentional graying of colours can be a real asset to a painting. It may enrich the appearance of the hues or remove the rawness of the unmixed colour. Some teachers may elect even to inject a minute amount of complement in each major hue before serving paints for use to a class.